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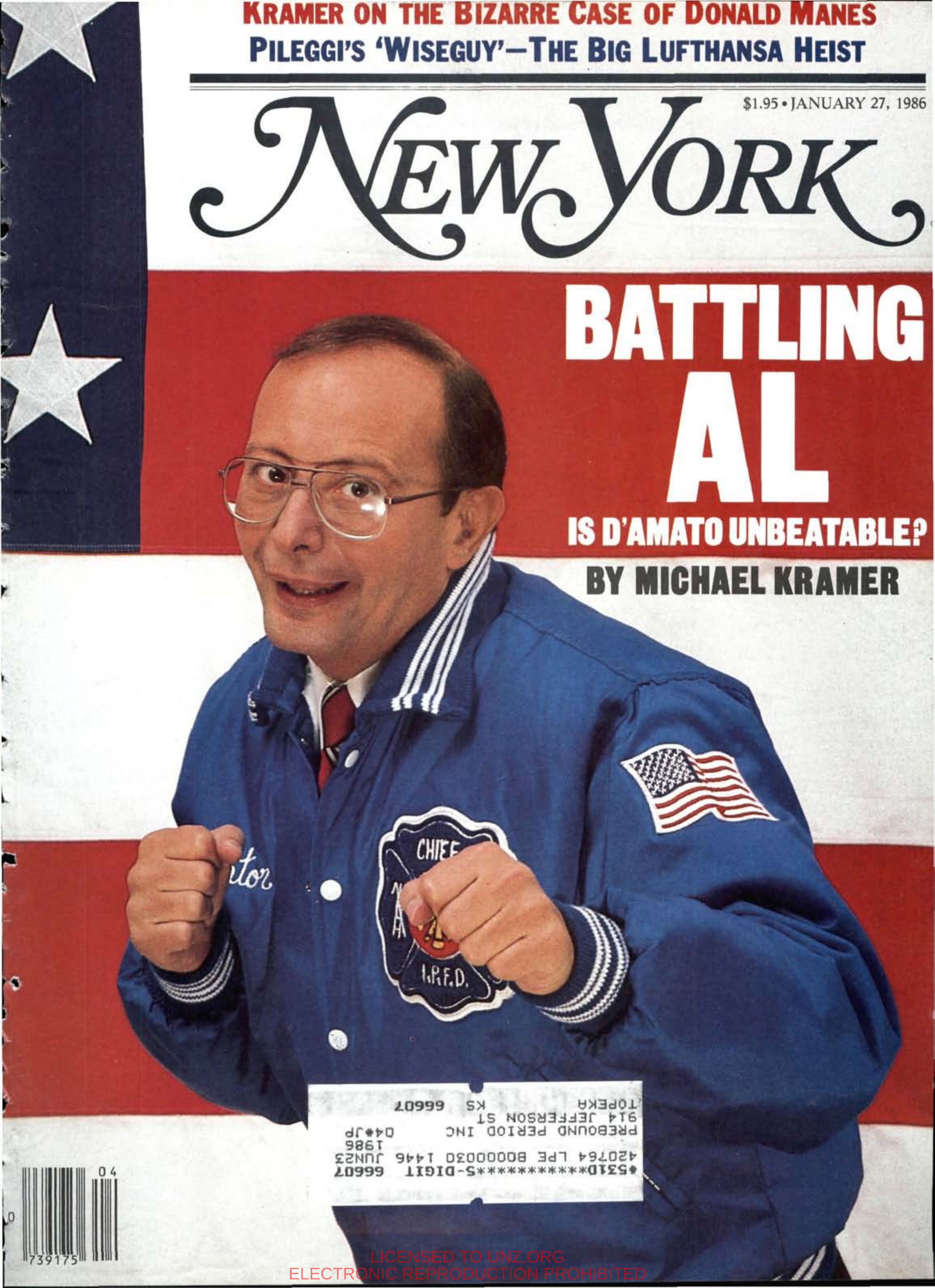

BATTLING AL

IS D'AMATO UNBEATABLE?

BY MICHAEL KRAMER

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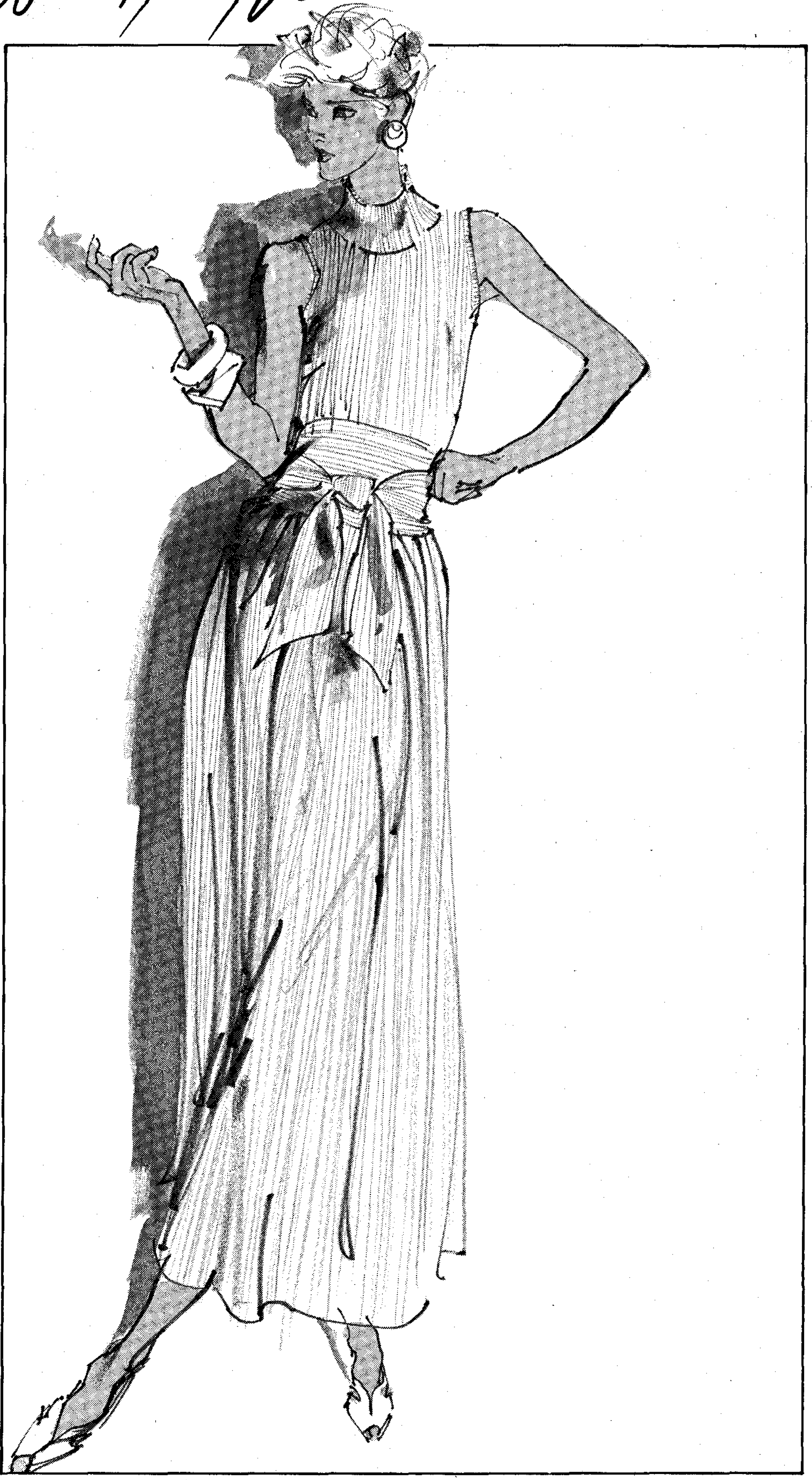

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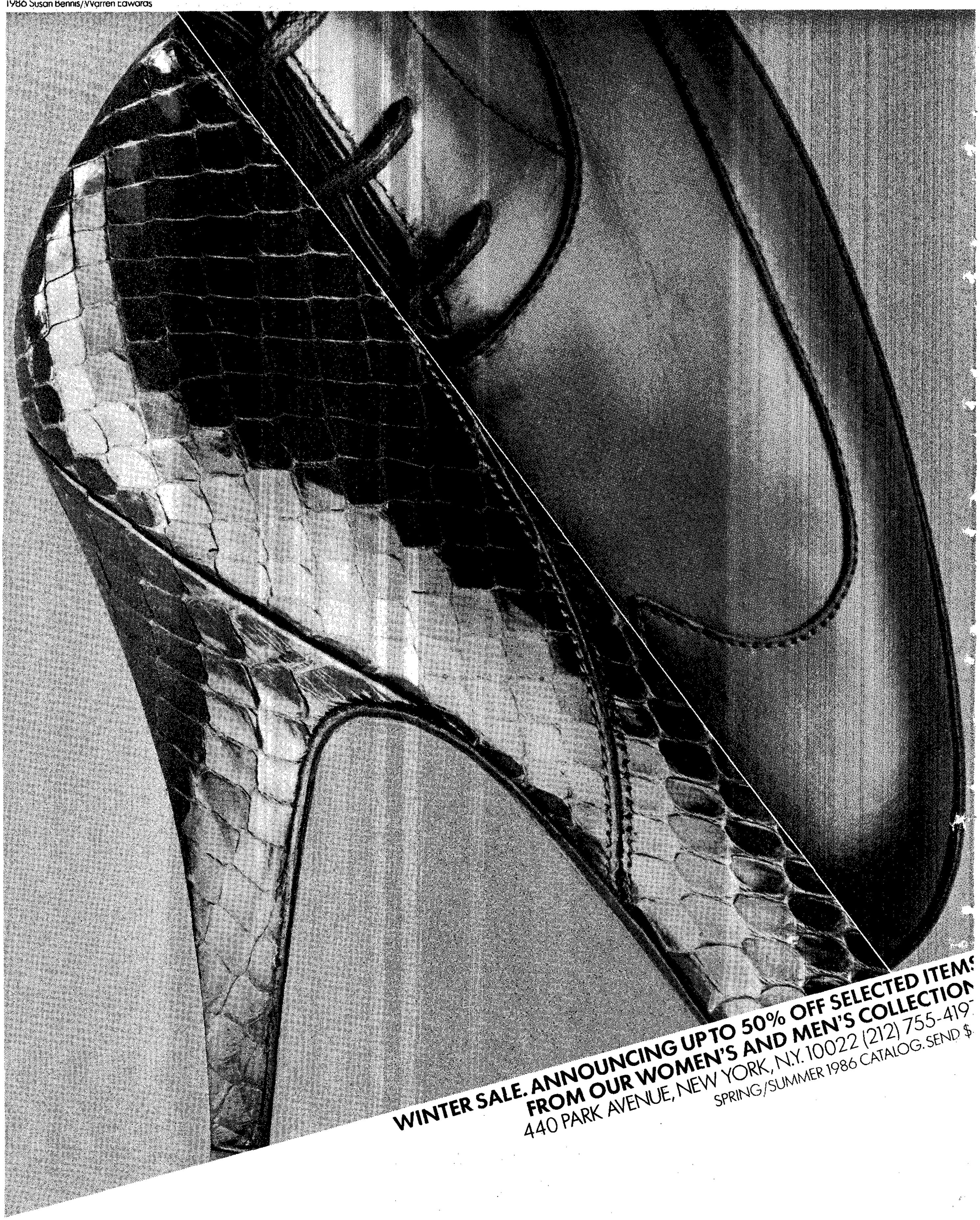

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VOL. 19, NO. 4 JANUARY 27, 1986

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BY MICHAEL KRAMER

Senator Alfonse D'Amato is not a sophisticated man: At 48, and despite a law degree from Syracuse and five years in the Senate, he still calls himself "the Fonz." And Al D'Amato is not a statesman. He's the assemblyman as senator, a politician for whom no task is too small, and a relentless lobbyist for his constituents. He is also, it seems, an unbeatable candidate. "All I know," says D'Amato, "is that whoever they put up, he's gonna have to *work*—and no one works harder than Alfonso."

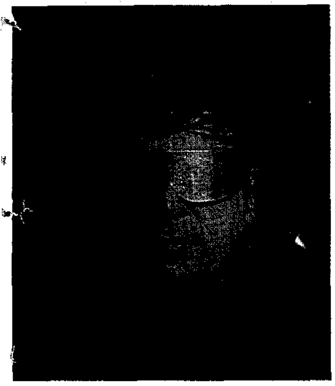
32 Wiseguy: The Lufthansa Heist

BY NICHOLAS PILEGGI

In last week's issue, Nicholas Pileggi chronicled the education of gangster Henry Hill. In this second excerpt from Pileggi's forthcoming book, *Wiseguy*, Hill gives an inside account of the most successful cash heist in the United States: the December 11, 1978, robbery of $5-million in cash and $875,000 in jewels from the Lufthansa cargo depot at Kennedy airport. Lufthansa was Henry Hill's final act as a mobster—soon after, he entered the witness-protection program—and here he reveals how the heist was planned, who pulled it off, and the reasons for the killings that followed.

40 Blinding Insight

BY EDWARD TIVNAN



In 1978, Hugues de Montalembert, a 35-year-old French filmmaker and painter, was mugged in his New York apartment; he was blinded when one of his attackers threw paint remover in his eyes. His new book, *Eclipse: A Nightmare*, is a lyrical account of how de Montalembert, though blind, was able to remain the same proud artist. It includes voodoo, a Russian ballerina, and the Himalayas. It's "about the fear of darkness," says de Montalembert, "but it is also about how I rediscovered beauty and light."

46 Hot Pants

BY WENDY GOODMAN

In fashion, what's news is what's old: tight-fitting pedal pushers from the fifties or full and flowing *palazzo* pants from the seventies. Both styles have been updated for the eighties, but skinny or wide, this year's pants are going to extremes.

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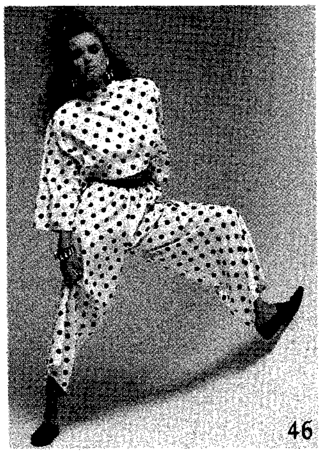

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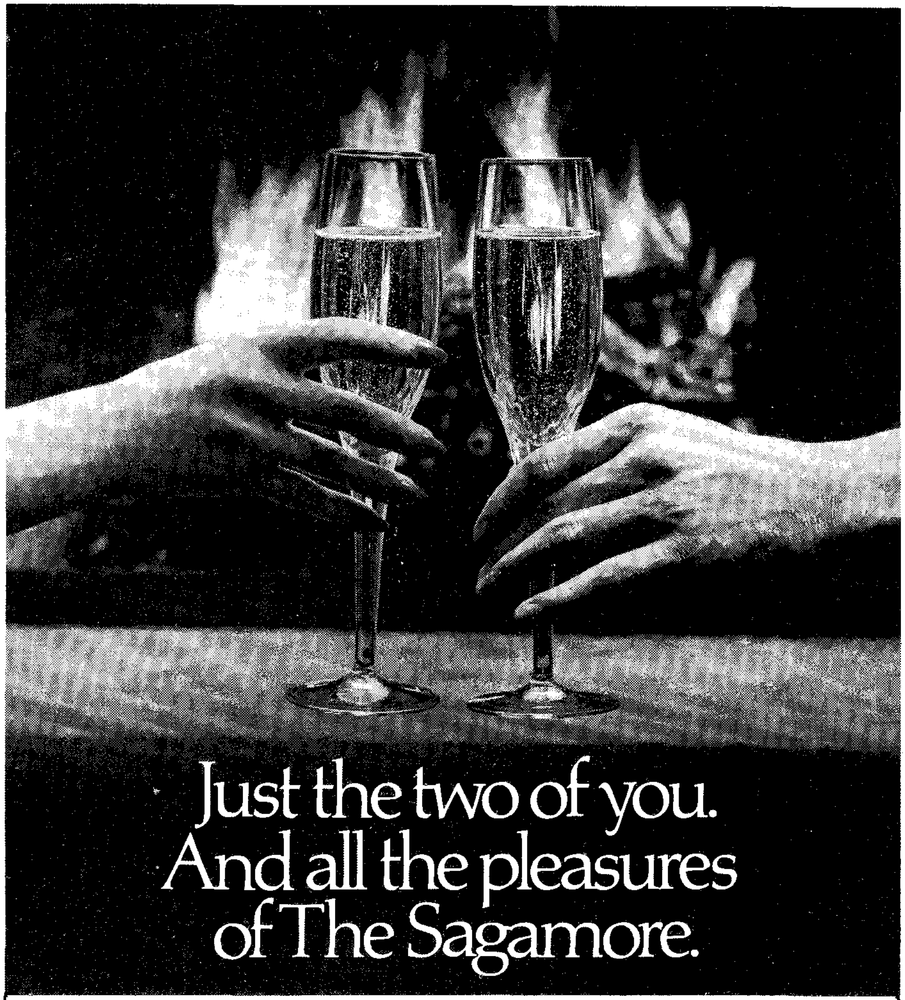

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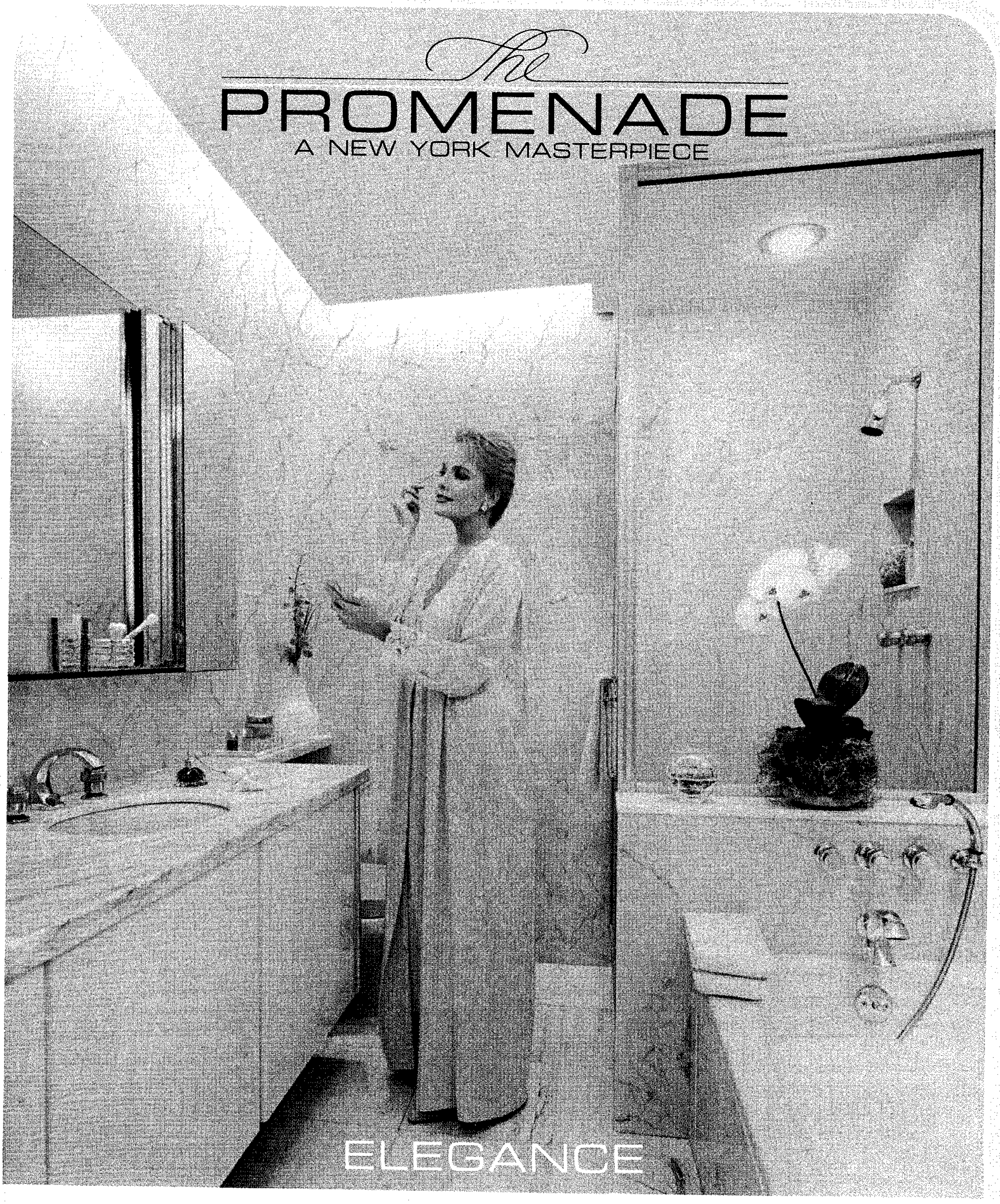

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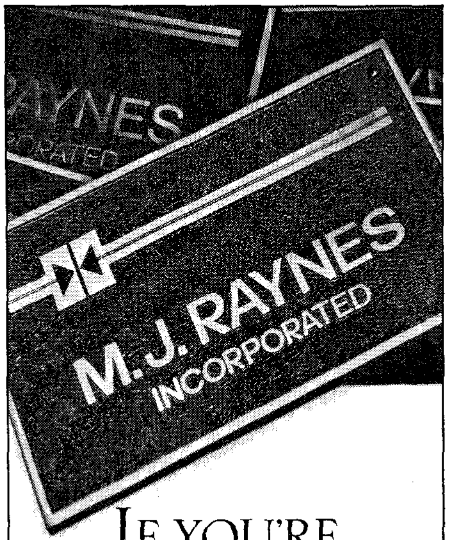

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LETTERS

Figures of Speech

IN YOUR DECEMBER 23–30 ISSUE ["THE Best of New York"], you get around to the subject of "The Best Voice." You write, "Today's contenders include Howard Cushing, Charles Van Rensselaer, and William F. Buckley Jr., who goes a bit far. But the best New York voice belongs to George Plimpton." Well, let the record show that, in my judgment, George Plimpton goes much farther than I do.

William F. Buckley Jr.
Manhattan

Other Voices

IT'S BEEN A LONG TIME SINCE SOMEthing in *New York* moved me as much as Robert Hayes's contribution to "The Best and the Blightest" [December 23–30]. His few paragraphs about our city's homeless children were a devastating indictment of our city's leaders. I hope that Mayor Koch and the real-estate developers who contributed so mightily to his re-election campaign read it, too. And yes, I hope it gives them the restless sleep it has given me.

William Gale
Manhattan

I WAS SHOCKED AND SADDENED BY GLOria Steinem's statement that the worst of New York are "Cardinal O'Connor and AIDS." You would not publish an insult like that if it were directed at a member of any other racial or religious group. Does she seriously consider the cardinal to be more evil than the murderers, rapists, muggers, and drug dealers who are part of New York?

Rev. Louis I. Newman
Deer Park, N.Y.

I WISH TO COMMEND GLORIA STEINEM for her comments. I agree with her completely and think she had a lot of courage to mention Cardinal O'Connor. More power to her for saying what needed to be said.

Babette M. Reese
Great Neck, N.Y.

DONALD TRUMP IS ONE OF THE RARE NEW Yorkers who couldn't find anything in our city that needs improvement. Does that mean the one building we'll never see is the Trump Shelter for the Homeless?

Ida Kline
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Losing Battles

JANICE HOPKINS TANNE IS MISINFORMED about Overeaters Anonymous ["Losing It," January 6]. To suggest that it is primarily for people with bizarre eating patterns is to ignore OA's great discovery: that compulsive overeating is an addiction as deadly as alcoholism and cannot be cured or controlled by willpower, dieting, or behavior modification alone. Most weight-loss programs are, at best, temporary stopgaps, because they deal only with the physical. But OA treats compulsive overeating as a physical, mental, and spiritual disease. Will OA work for anyone who genuinely wants to stop eating compulsively? Ask the 100,000 members throughout the world. They haven't just found a way to lose weight—they've found a whole new life. My wife and I ought to know. I've maintained a 75-pound weight loss for three years; she's maintained a 100-pound weight loss for six years. But our new bodies are the least that OA has given us.

Name withheld
Manhattan

I'M NOT WRITING TO CRITICIZE "LOSING It," just its presentation. First, your contents-page blurb: "Being overweight isn't just aesthetically unpleasing." Who says overweight is unpleasing? Certainly not Rubens, Renoir, and many other artists. Second, the cover photo: I venture that if you polled your male readers, you would be surprised to find that a large majority of them would opt for the zaftig woman looking in the mirror rather than the anorectic one looking out.

Name withheld
Philadelphia, Pa.

THE REASON FOR SUCH A SLEW OF DIETS and diet programs is that diets ultimately do not work. As Susie Orbach, the author of *Fat Is a Feminist Issue,* suggests, maybe the problem isn't that we can't stick to diets but that there is something wrong with the whole notion of dieting. Janice Hopkins Tanne failed to talk about the idea of physical hunger versus psychological hunger. Until we learn to recognize and respond to our emotional hunger, we will not be able to keep the pounds off.

Leslie Morrison Faerstein
Clinic director, Family Service Institute
Brooklyn

"LOSING IT" WAS AN EXCELLENT ARTIcle, but "finally, there's *exercise*"? Exercise is *the* key to long-term weight control. When you eat too little, your metabolism slows down and you lose not only

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body fat but also metabolically active muscle tissue. Exercise prevents this. Aerobic exercise retains muscle, keeps the metabolic rate up, and burns calories. And it is a lot more fun than dieting.

Janet Horowitz
Summit, N.J.

Janice Hopkins Tanne replies: As I said, OA is a wise choice for people with abnormal eating habits they can't control, and the program has a strong spiritual orientation. And, as I also said, diet plus exercise is more effective than either one alone.

Black Magic

I AM SO GLAD THAT ANDREA REYNOLDS has changed Claus von Bulow's life ["That Old Black Magic With Andrea Reynolds," by Linda Ashland, January 6]. How wonderful that she's got him eating in the kitchen. Imagine that! Also, she felt that Mrs. von Bulow was unhappy during her life. Tell me, does she think she's happy now?

Karen Wehrle
Hackensack, N.J.

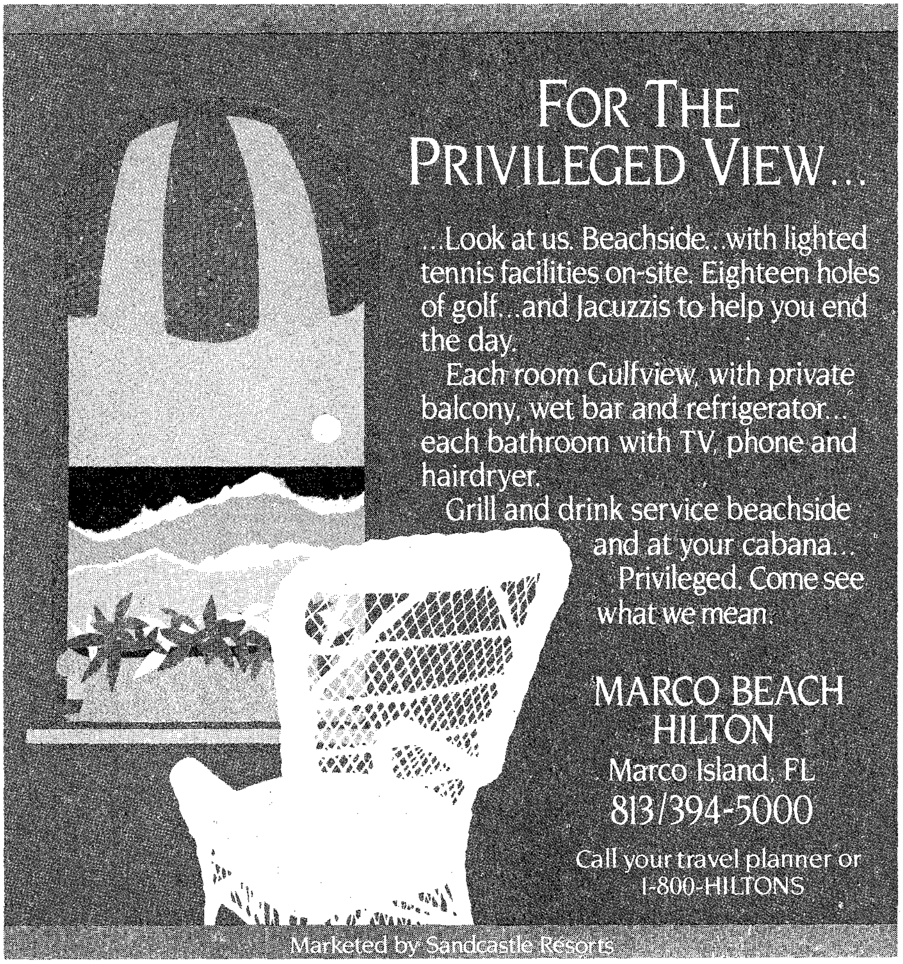
THOSE NOT PARTICULARLY INTELLIGENT Auersperg kids aren't so dumb after all. According to Andrea Reynolds, they'll finish off Claus financially with still another legal procedure—good for them!

H. Elb
Manhattan

I FOUND IT VERY INTERESTING THAT ANDREA Reynolds chose Empress Theodora of Byzantium as the woman in history she most admires. The empress is not remembered for spinning cotton for seven years, nor for her enormous political influence. At one point during Theodora's reign, the people of Constantinople were rioting because there was a famine. Theodora spoke from her balcony and asked what her subjects wanted. They said they were starving and that all they wanted was bread. Theodora told the people to go home and return to the palace grounds the next day. They did so, and Theodora threw a party for them that lasted several days. There was a circus and food and wine for everyone. The empress was being praised up, down, and sideways when the finale commenced. The gates to the palace grounds were barred, and imperial soldiers massacred every man, woman, and child. The streets of Constantinople were bloody for weeks.

If Reynolds is distressed by this story, might I suggest Cleopatra as an alternative. She also ended up with political clout, but her nastiest habit was hanging her slaves upside down from the ceiling for a few hours (and she did this only when she was impatient).

Barbara A. Hyman
Queens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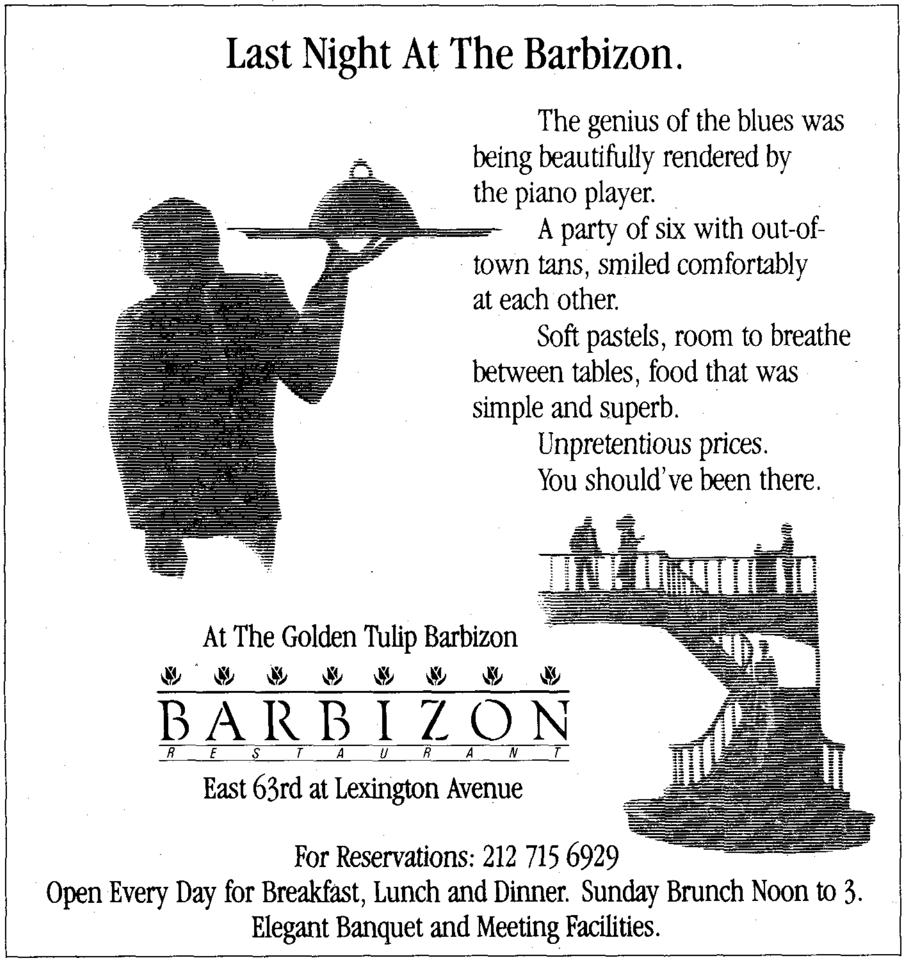
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INTELLIGENCER

BY JEANIE KASINDORF

CUOMO AND THE PRESS...TRUMP IN ASPEN...A MAILER FOR MARILYN...*MCCALL'S* FLAP

CUOMO SHOWCASE: MEET THE PRESS

Governor Cuomo is about to get a chance to show the nation's press lords whether he has the stuff to become president of the United States. The governor has landed an invitation to be one of the speakers at the American Newspaper Publishers Association convention this April in San Francisco, where he will come face-to-face with about 2,000 newspaper executives.

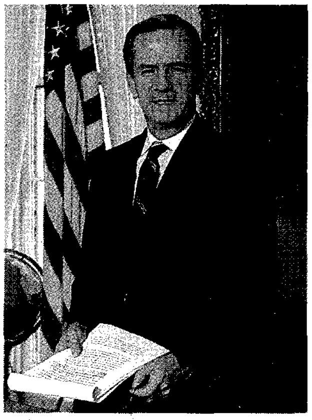
……

HENRY TO COUNCIL: THIS BUD'S FOR YOU

A source close to the Council on Foreign Relations has told *New York* that Henry Kissinger made an eleventh-hour attempt to have former Reagan national-security adviser Robert "Bud" MacFarlane replace Winston Lord as the council's president. The Kissinger push came after a search committee had all but chosen Peter Tarnoff, a former special assistant to Secretary of State Cyrus Vance in the Carter administration and the candidate favored by the "Vancians" on the council. Tarnoff was named to the post December 23.

"Kissinger was trying to stop the Tarnoff appointment," the source says. "And when MacFarlane resigned from the White House, Henry thought he could do it with a new candidate. But Cy won. I understand from the people involved that at the end it got rather bitter."

At the council, Kissinger's former undersecretary of state, William Rogers, who headed the search committee, insists that no internal political battles were waged for specific candidates. "I was the one who learned that Bud was leaving the government, and Bud was considered by the committee at my initiative," Rogers says. "Henry did not mount a campaign for anybody."



MACFARLANE

……

TRUMP GOES TO THE MOUNTAIN

Donald Trump is heading west. Apparently not content with attempts to erect the world's tallest building, in Manhattan, the developer is negotiating to put up the biggest hotel in Aspen, Colorado. It would be his first development outside the New York–New Jersey area.

Trump, who owns a home in Aspen, has told one source familiar with the negotiations that he wants to build a 600-room "super-super-luxury" hotel at the base of Ajax Mountain. Two previous owners of the property defaulted after the Aspen City Council rejected as too large their proposals for a five-story hotel and a 480-room hotel-retail complex.

—LISA DE MORAES

ASPEN'S AJAX

MATTER OF DEGREE AT *MCCALL'S*

It seems that *McCall's* embellished the credentials of its new editor, Elizabeth Sloan, when it announced that she holds a joint Ph.D. from the School of Food Science and Nutrition and the School of Journalism at the University of Minnesota. Sloan, who has been criticized by her staff for her lack of journalistic experience, actually holds a Ph.D. in food science with a minor in mass communications.

When *McCall's* publisher Raymond Eyes announced in November that he had chosen the 34-year-old Sloan, the former director of the Good Housekeeping Institute, to replace the veteran Bob Stein as editor, the press release accompanying the announcement said that she had earned a joint degree. But Pat Kaszuba, a spokesperson for the university, says its records show that Sloan received her Ph.D. only in food science.

How does Sloan explain the discrepancy? "It's a fine line," she says. "I do have all

SLOAN

……

MAILER'S MARILYN: ALL IN THE FAMILY

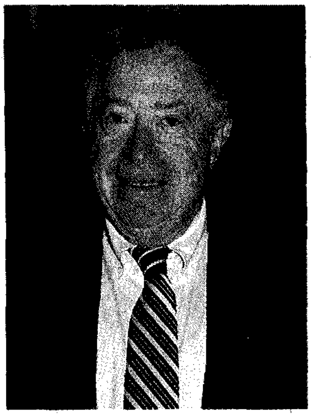
In the credits of the recent Actors Studio workshop production of *Strawhead,* the two-act play about Marilyn Monroe, written and directed by Norman Mailer, the young actress playing Marilyn Monroe was listed as "Kate Cailean." In fact, says a friend of Mailer's, she is the novelist's 23-year-old daughter. Neither Mailer nor the Actors Studio was willing to discuss the identity of the young actress.

Strawhead, which also starred Mailer's wife, Norris Church, takes place during two evenings near the end of Monroe's life. The play depicts the turmoil of the actress's marriages to Joe DiMaggio and Arthur Miller. It also recounts experiences she had working with Laurence Olivier.

"No one's supposed to know that she's really Norman's daughter," the friend says. "It was supposed to be a big secret, because she wants to stand on her own. And they thought the Actors Studio would be upset. Since Norman already had Norris starring in the play, they thought having his daughter would just look like too much nepotism."

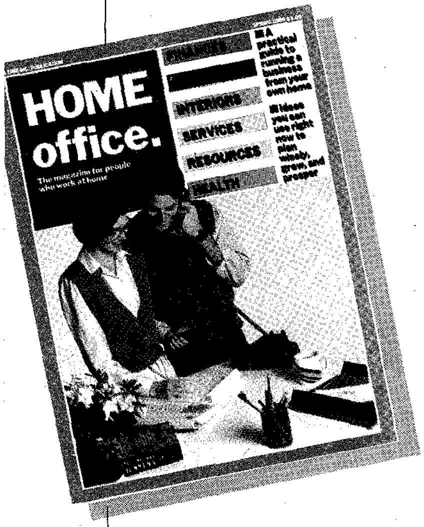
Photographs: top, Diana Walker/Gamma-Liaison; center, ©1986 by David Lissy.

TIME TEST...RESTAURANT REVIVAL...HIRSCHFELD'S CAMPAIGN...UNCONVENTIONAL GALVIN



HIRSCHFELD

HILL STREET BLUES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TIME INC.'S FIRST TEST ISSUE

the training in journalism required at the Ph.D. level, but it's a minor. I didn't see the press release. I'll have to go back and look at it."

……

TIME INC. THINKS ABOUT HOMEWORK

A tug-of-war is on at Time Inc. over whether to continue testing *Home Office* magazine. Time distributed one test issue of the publication last spring.

The idea for *Home Office* was sold to Time Inc.'s Magazine Development Group two years ago by Julian Cohen, a former advertising executive. Shortly before that, Time's *TV-Cable Week* collapsed, and since then, testing of *Picture Week* has been extended because of unconvincing early response.

A Time Inc. source says that Marshall Loeb, the editor of Time's Magazine Development Group, may decide to publish a second test issue this spring. "The businesspeople who are running the numbers are very enthusiastic," the source says. "They say, 'It's a money-maker, it's got an audience, let's go with it.' But others, including Loeb, are still uncomfortable. They're not sure it measures up to the company's image of itself. They say they 'don't know if this is Time.' "

REMEMBRANCE OF MEALS PAST

Loyal patrons of Dodin Bouffant, the top-rated French restaurant on East 58th Street that closed in 1982, no longer need subsist on nostalgia alone. A former owner, Bob Pritsker, is reopening at the same location.

The East Side restaurant—named for the hero of Marcel Rouff's novel *The Passionate Epicure*—closed when Pritsker separated from his wife, Karen, who was also his partner. Pritsker says his new restaurant will have a new name, a new menu, and new décor. He also says he's "about three months away from knowing what's happening."

ABE HIRSCHFELD: ONE MORE TIME?

While Governor Cuomo is busy floating names of people he might like to have run for lieutenant governor, one perennial political candidate is taking matters into his own hands. Abe Hirschfeld, the 66-year-old Manhattan real-estate developer, has bemused the political oddsmakers by hiring a heavy-hitting professional campaign staff.

Hirschfeld—who has run unsuccessfully for the City Council presidency and the U.S. Senate—has signed up Koch pollster Douglas Schoen; Jim Capalino, who managed Koch's 1985 campaign; and Peter Emerson, a onetime aide to Ted Kennedy and Jimmy Carter.

Is the developer tilting at a windmill? Says Hirschfeld, "Doug Schoen's polls show there is a really great need in government for a building-and-economics expert, which I am considered to some extent to be."

……

BOCHCO'S BATTLE OF THE BUDGET

Hill Street Blues creator Steven Bochco has been paring down the budget for his new NBC series, *LA Law,* to make sure he doesn't repeat the bitter experience he had with *Hill Street Blues.* Bochco lost his job as executive producer of *Hill Street* amid reports that MTM Enterprises was firing him because the show was too expensive to produce.

Although one NBC source says Bochco is particularly sensitive to the budget issue, Bochco and Harris Katleman, the president of Twentieth Century–Fox Television, which is producing *LA Law,* say this is simply business as usual. "First budgets are always astronomical," Katleman says. "Then the producer and director sit down with it and say, 'Okay, here are the changes we can make.' I'd say the budget is fairly well down now. And you'll see the show in September."

'BEST BUREAUCRAT' PACKS IT IN

New York's "Best Bureaucrat" ("The Best of New York," December 23–30) is about to stop being a bureaucrat. Thomas F. Galvin, the president and chief executive officer of the trouble-plagued Jacob K. Javits Convention Center, plans to leave his job after the center opens in April. He says he'll leave "as soon as I'm satisfied that the building is in good shape and that all the glitches are out."

Galvin, a 59-year-old architect, took a pay cut in the fall of 1983 to assume the $135,000-a-year job as head of the convention center. Since then, he has been widely credited with bringing the $480-million project back from the brink of financial disaster.

One acquaintance says Galvin is leaving precisely because he is fed up with bureaucracy and is frustrated by the political considerations that are necessary as a Cuomo appointee. But Galvin says, "That's not a fair assessment. I've spent a lot of time on both sides of the aisle, and I'm basically a private-sector person. I have to believe that's one reason Governor Cuomo brought me back to government."

Photograph, top: Ricki Rosen/Sipa Special Features.

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The City Politic/Michael Kramer

DONNY

The Manes Mess

I DON'T KNOW WHAT HAPPENED TO DONald Manes, and as this is written, whoever does know hasn't talked. Which is to say I'm among those who believe that Manes's kidnapping story is nonsense. The Watergate rule holds: The more incredible the cover story, the more unspeakable the truth must be.

Thanks to Ed Koch, who was the first to raise each possibility publicly, we have two theories: the attempted-suicide theory and the prostitute-tangle scenario. On the night the police pulled Manes off a Queens highway, the mayor rushed to the hospital and speculated that Donny's liquid diet so unnerved him that he decided to kill himself with an eleven-inch fillet knife—a knife that, incidentally, may or may not have come from Manes's kitchen. The family can't recall.

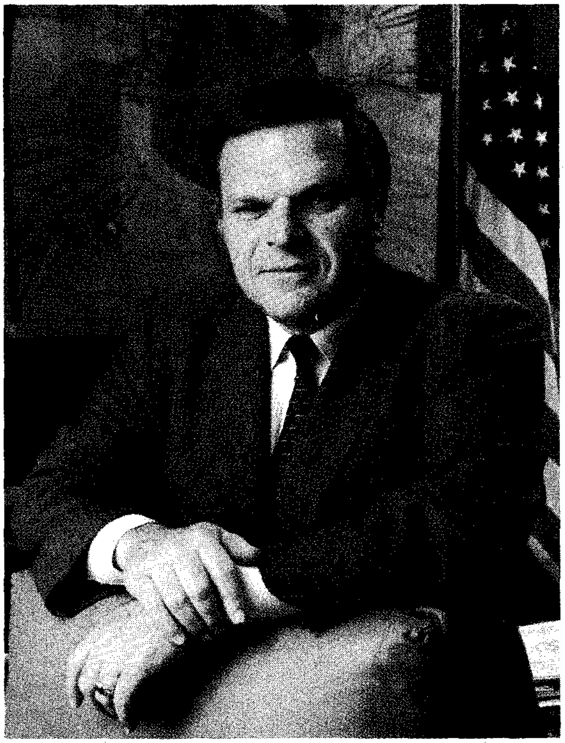
A word about slit wrists. Those who dismiss the suicide theory say the wrist and ankle wounds aren't logical. But think of it this way: The right-handed Manes removes the watch from his left arm (a prudent preparatory gesture) and cuts his *left* wrist. The pain then precludes his holding the knife in his left hand in order to slit his *right* wrist, so, instead, he again takes the knife in his right hand and, being ignorant about "how it's done," goes for his left ankle. The rolled-down sock, you say. Why not?

A few days after Koch told us to avoid killer diets, the mayor said it didn't matter to him if Manes had been with a hooker. "Who cares," said Koch. "He's still my friend."

By now, everyone and his brother have their own idea of what "really" happened. And, I suppose, it is possible to construct a unified field theory that assimilates *all* scenarios. Something like: Depressed by his diet, and sweating over the scandal (about which more later), Manes picks up a hooker to relieve the tension and, in a tangle with her (or him, if you buy the transvestite theory), cuts himself, or is cut, in such a manner that his neck is bruised, and therefore, his memory of the event is lost.

Farfetched? What about the Libyan-hit-squad theory? Believe it or not (believe it), Manes's friends have been saying that a group of Palestinians are stalking Jewish politicians in America. "Don't use my name," a longtime Manes ally told me last week, "but check it out."

A more plausible scenario, or at least a plausible *direction,* finally emerged late last week, and by the time you read this, the picture may be a whole lot clearer. There is, we now know, a major scandal brewing in the city's Parking Violations Bureau. A close associate of Manes's, a deputy director of the bureau, has been arrested and charged with extortion. Rudolph Giuliani, the United States attorney in Manhattan, says "hundreds of thousands of dollars" are involved. An assistant FBI director says, "It is reasonable to assume there will be other defendants." Asked specifically if Manes is tied in to the bribery scheme, Giuliani said, "I cannot comment on whether somebody is or is not involved."



OFFICIAL PORTRAIT: *A career in the past tense?*

Well, more than one body is obviously involved. And most of the bodies on whom the speculation centers are cronies of Donald Manes's, and Manes himself has retained a lawyer, former Queens D.A. Michael Armstrong. Now, if Manes is himself implicated in the PVB scandal, two points follow. First, the suicide theorists have a far more appealing motive than Donny's diet. Second, and I hasten to add there's *no* proof for this theory, the "missing" hours on the night in question may be explained this way: Manes, who is said never to have gone anywhere alone, drives off alone on this particular evening to meet someone who'll give him the skinny on the scandal. What Manes learns makes him reach for the knife.

Sooner or later, the truth will out, and then we'll want to know more about the man regarded until now as a likable and astute politician. Here's a glimpse.

I first met Donny Manes about fifteen years ago at Dewey Wong's Chinese restaurant, on East 58th Street in Manhattan. Manes was already the borough president of Queens. He'd gotten the job in 1971 at the age of 37—the youngest Queens "beep" in history. He was brash and smart, and he knew what he wanted—more. No one was the least surprised when, at his swearing-in, he called for a revision in the City Charter so he and his fellow "beeps" could once again be responsible for basic services like sewers and sanitation.

Manes's political career began in 1955 when he joined a local Democratic club. After graduation from Brooklyn Law School in 1957, he became an assistant district attorney; then counsel to the Democratic majority leader of the State Assembly, Moses Weinstein; and then a candidate for the Democratic council nomination in the 15th District in central Queens—against Weinstein's candidate.

During his first race for the council, Donny and his twin brother, Mort, campaigned at different stops simultaneously. At first, for Mort, it was "Vote for Don Manes." Then it was "Vote for Manes." And then it was "Vote for Me." "Finally," Donny once recalled, "I pulled Mort off the street when he started giving his own opinions."

Donny won. He beat the organization. But a more significant move was the fast friendship Donny formed with Matty Troy. Troy is out of politics now. In 1976, he did time for tax evasion. In 1980, he did 26 weekends at Rikers Island for grand larceny. But back in the early 1970s, Matty Troy, as the powerful county Democratic leader, *was* Queens.

"No two guys were ever closer," said Troy last week at the JFK Hilton as he sipped a Diet Coke. "I was closer to him than his brother, Mort, and he was closer to me than my brother, Jimmy. One day in '67, we went to a jeweler on Park Row, across from City Hall. We had two chains made to wear around our necks. They had the Star of David and the crucifix combined. For years, when we saw each other, we'd pat our shirts to show we were wearing them. No one ever knew.

"We did everything together—and almost every day. People began to talk. We were that tight. To our wives, we were each other's excuse. Many nights, we'd end up at Dewey Wong's and we weren't feeling any pain. We messed around some, sure, but I'll tell you the reason *I* don't believe the hooker story. When you're the boss, like Donny, the women are falling out of the trees if you want them. Most of them are the wives of guys who want something from you, but the point is, you don't need a hooker.

"Those were the days when Marlene [Manes's wife] wouldn't talk to me for months. She never believed we were working on city business. I remember once when she stopped talking to me for about a year. We'd been at Dewey's, and at the end of the evening, my driver took Donny home to Jamaica Estates. It was about three in the morning, and we weren't standing too well. Donny got out of the car and slipped on some dog s---. He started screaming, and I knew it would wake Marlene. He said, 'Don't worry, I'm king of my house.' Then, when he got to the door, his *own* dog jumped on him, growling, and Donny was back on the ground yelling, 'No, it's me. It's Daddy.' "

The council is a place most politicians want to be formerly from. Troy and Manes got their chance in 1971. "There was a vacuum in the party leadership," says Troy, "and we decided to take over. So me and Donny and three other guys got together. We voted for which of us would be the county leader—the big boss. We put secret ballots in a hat. The vote was 4 to 1. I voted for Donny. The others went for me. Well, Donny wanted to be the borough president, and we said sure. But we had to move the incumbent out. So we got the guy a judgeship."

With Troy as leader and Manes as borough president, the fun really began. "We did our jobs," says Troy. "And we cut deals. We were learning as we went along—and we were pretty naïve. Our first deal was to make some judges by getting bi-partisan nominations. When we dealt with the Republicans, I wanted to put the thing in writing. Of course, they went crazy—and later, when we saw that we could maybe do better without the bi-partisans, Donny said, 'Screw 'em. They didn't sign anything.'

"The first thing that got me in trouble [and eventually got Manes the county leadership after Troy was ousted] was when we miscalculated and went for Mario Biaggi over Abe Beame for mayor in 1973. We had told Beame not to worry, that he had our support, and then we double-crossed him. I remember when we went to tell him what we were gonna do. We said, 'Remember we've told you not to worry, Abe?' He said, 'Yeah.' 'Well, start worrying.' We did it because we thought we could get a better deal [meaning more patronage] from Biaggi. When we presented the list of stuff we wanted to Biaggi's guy, which he agreed to right away, we included stuff the mayor didn't even have the power to deliver on. We didn't know any better. The one I remember best was that we wanted our guy to be the head of the Triborough Bridge and Tunnel Authority. We wanted that because we thought we could then get a helicopter to fly around in."

In 1974, Manes made a run for governor. But after months of traveling the state, Donny was deeply in debt with nothing to show for his effort. "I was being pressed to jump to Howard Samuels," said Troy, "and I did. I really screwed Donny. He understood—politics and all—but he was bitter because I wouldn't wait till he had a fund-raiser, which he needed to pay his bills. I was a real asshole. I went with Samuels only two days before Donny's affair. Then, when I attended the fund-raiser, I was booed. In my own county. By my own people. Marlene called me a Judas. I went up on the stage and said Donny was my brother. And I cried. I should have stuck by him for those few days—like Koch has stuck by him now.

"A while later, after I'd fought with Beame over something else, they got me. A coup. Donny was reluctant, but he participated, and I can't blame him after what I did. With me out, Donny got made leader as well as borough president. And let me tell you, for all the power, it's a killer job. Most of the time you spend saying no to guys who have been your friends for life.

"Later, at a funeral for a mutual friend, Donny came up to me with tears in his eyes and said that when you looked at the guy in the box, all the stuff we'd been through didn't seem to matter much. So we patched things up, and when I got in trouble and was facing my sentencing, Donny wrote a letter to the judge in my behalf. When I got out and people were avoiding me like I was leper, Donny insisted that we eat in the most prominent places. Then he arranged for some clients for me and got others to get me clients, too. That's the kind of guy he is."

It must be said that Matty Troy's reputation for veracity is not exactly A1. In fact, Troy is famous for having said, "Lying is an essential part of the political process." But when I ran Matty's recollections past some of Donny's closest friends, no one called Matty a liar.

What now for Manes, the man Ed Koch once said would make a fine mayor? Well, politically at least, when you go around asking about the Manes case, you hear too many of his friends talk about him in the past tense. ■

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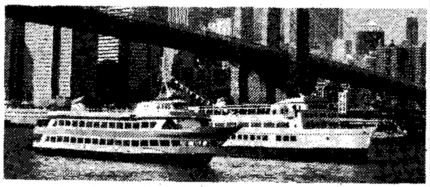

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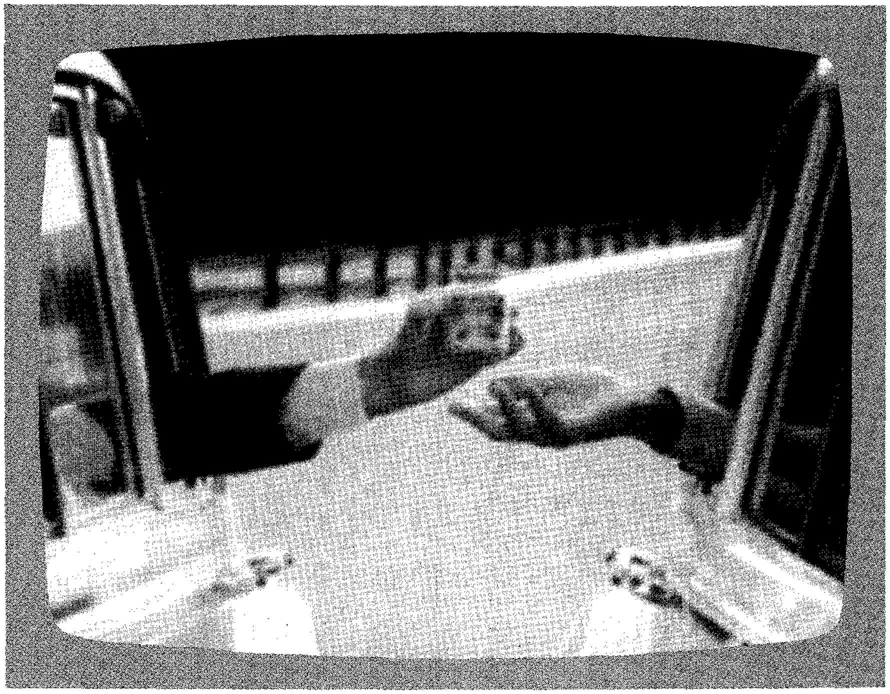


THE ROLLS-ROYCE OF MUSTARDS: *"Affordable luxury" spot for Grey Poupon.*

Mustard Goes Upscale

SWINGS THERE A REFRIGERATOR DOOR IN America that doesn't stock at least one jar of the sassy golden condiment, wedged in somewhere? Not likely—Americans are a mustard-smearing lot, annually downing some 26.5 million gallons of the stuff.

A few years ago, the mustard in the fridge was almost certainly one of the "standard yellows"—the mild, low-tingle, ballpark variety. Today, though—at least in an "upmarket" home—the jar is likely to contain something spicier, stronger-tasting, laced with white wine, and pricier: in a word, Dijon.

Mustard has become hot—in both senses of the word; indeed, some gourmands rank it as the condiment of the mid-eighties. The brand that brought it out of the ballpark was Grey Poupon, the original—210-year-old—Dijon mustard. (It's no longer made in Dijon, not even in France; it's made in Oxnard, California, by Del Monte, USA.) The marketing method could stand as a textbook example of how one company raised a commonplace commodity above its rivals and propelled it into a class by itself, a class where it could command a bigger price and rake in bigger profits.

Mustards, like other condiments—ketchup, barbecue sauce, and steak sauce, for example—are not "big promoters" like soaps or sodas. Two years ago, says Dan Cohen, head of the San Francisco office of the Marschalk ad agency, Grey Poupon hiked its ad budget to $5 million—an unheard-of figure. Indeed, that was what French's and Gulden's, the two giants of the mustard business, were spending *combined.*

"The yellows are largely a price business: On a per-jar basis, there's not a lot of profit to pour into advertising," Cohen says. But Grey Poupon, priced these days at $1.59 in local markets—more than double the price of Gulden's and French's—is another matter altogether. Advertising was needed, Cohen says, to create a new market segment and justify that price difference—getting people to think of Grey Poupon as a unique food and cooking ingredient and not as a commodity.

Marschalk has run Grey Poupon's advertising since 1964. The campaign was mostly magazine ads (many of them smaller than the jar itself) until 1981, when the agency began to notice that mustard was becoming more visible, getting listed in women's-magazine recipes as an ingredient in the emerging nouvelle cuisine.

"We thought, Do we want to be in front of this trend, or behind it?" recalls Andrew Langer, president of Marschalk in New York. "A country that was changing in terms of business style, even politics, was changing in terms of palates. If we were going to grow, we couldn't remain in the low-volume gourmet section—there's dust on everything. But we also didn't want to drive away the gourmets when they realized that Grey Poupon was in their neighbor's fridge. We were on a tightrope: Could we talk to the rest of the world and not lose those people and that class attitude?"

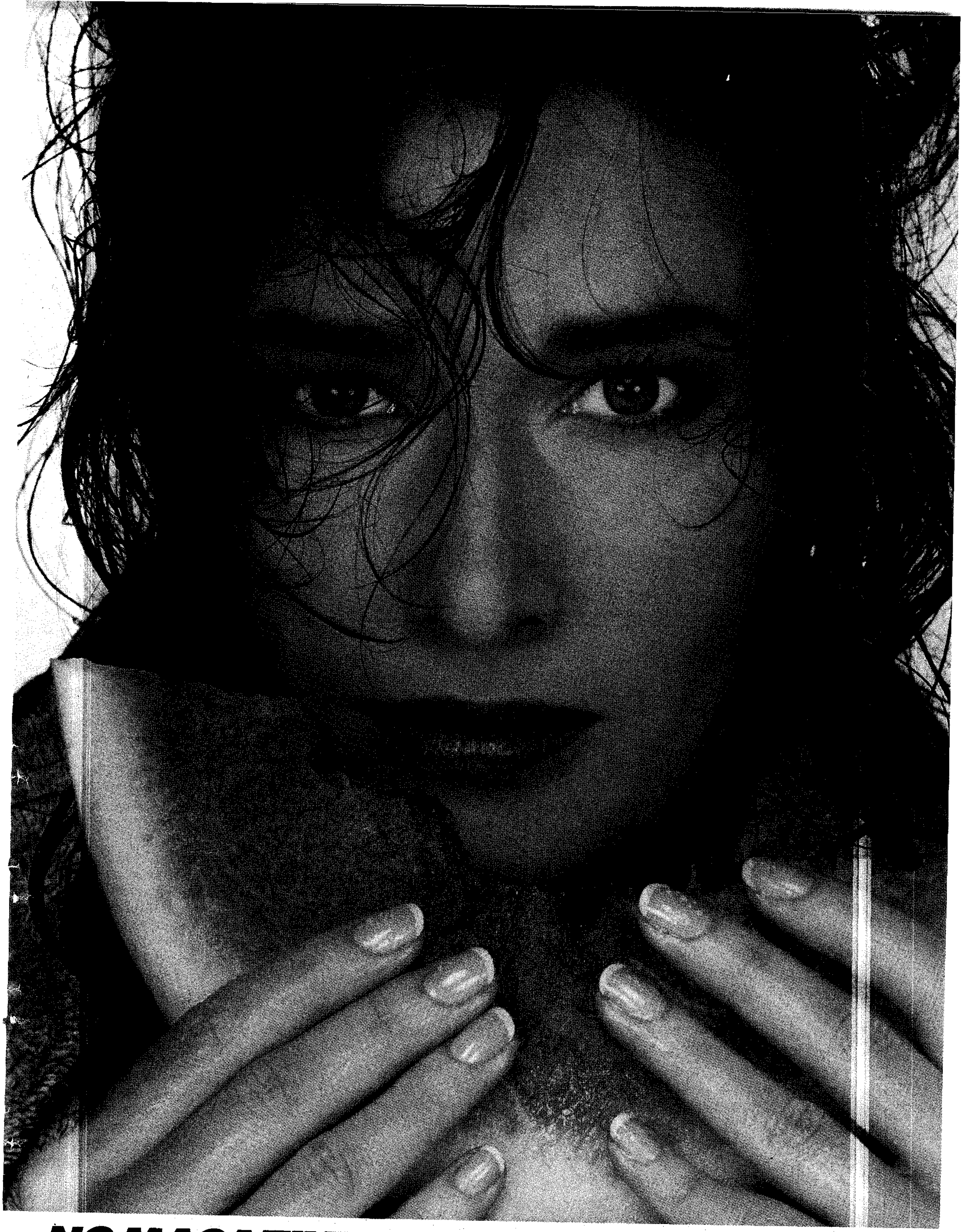
So Marschalk developed the opulence ads that rank Grey Poupon as "one of life's finer pleasures," along with Rolls-Royces, luxurious yachts, and privileged foreign travel. But happily, the ads tell us, this sophisticated, high-quality product—unlike some of the other finer pleasures—is affordable. The agency tested the first commercial of the campaign in Seattle in 1981 and was so rocked by the results—a 100 percent jump in sales—that it repeated the test in New England. The results there convinced Heublein, then Grey Poupon's owner, that the earlier selling spurt had not been a fluke.

In the first spot, two chauffeur-driven Rolls-Royces bound for an elegant picnic cross paths, and the occupant of one inquires if he might borrow a bit of Grey Poupon from his counterpart. In a second spot, in which two yachts run very close to each other, the text is virtually the same, culminating in another mustard handoff.

A third spot has a Continental couple dining in a private car on the posh Orient-Express. Baccarat glitters; Limoges gleams. Musicians play a Bach sonata. The European countryside drifts by. And Grey Poupon graces the table. Subtitles dance across the screen. "*Est-ce que vous avez du* Grey Poupon?" the man asks a gentleman in the dining car of a train that has paused beside his. "*Mais, bien sûr,*" comes the reply. For that spot, a stylist's nightmare, the agency laid 500 yards of clean gravel along the track bed in Stockach, West Germany, and, for costumes and makeup, took over a conference car once used by Charles de Gaulle.

The spot currently on the air—a picnic with butlers and French chefs sporting their toques—was shot in a cow pasture near Los Angeles. "On the fringes, out of the camera range, an 80-year-old wrangler on a horse was hired to shoo away the curious bovine onlookers," says Martha Pfeffer, a vice-president and producer at Marschalk. Weeks before, a team had arranged to rent the dozen white and black antique Rolls-Royces used in the spot.

Grey Poupon may have a near-monop-



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oly on classy-mustard sales, but it doesn't on clever mustard advertising. In one of the spots for French's, "America's favorite mustard," a background voice prattles, "If you're not giving your sandwich French's mustard, it may not like it," and, indeed, various sandwiches (ah, shades of Mr. Bill) reject the overture. "Haya . . . ya . . . ya," shouts the hamburger bun. "Yecch," sneers the croissant. "That's not French's," sniffs the pita bread, and the kaiser roll runs off bellowing, "No way." After the voice-over urges consumers to listen to their food and extols the virtues of French's, that brand is squeezed onto the sandwiches, which all applaud and cheer.

French's previous campaigns have mostly featured appealing kids. Maybe you remember the sweet spot in which a young boy singing "You Are My Sunshine" busily lathers two slices of white bread with French's yellow mustard, then slaps the bread together, bites in, and pronounces his creation "delicious." Gulden's commercials are far less imaginative, relying largely on Charles Gulden, the great-grandson of the corporate founder, suggesting recipes.

Advertising, however, is only a small part of the market plan for mustard, and rival brands seem more to co-exist than to slash at one another. (Indeed, most refrigerators hold two or more brands.) Gulden's tries to spur sales with cents-off coupons and in-store offers; French's gives cents-off coupons, 46.6 million of which appeared in Sunday-magazine inserts in December.

Both as a table condiment and as a medicinal remedy, mustard has been around for centuries. References to mustard plants pop up in the Bible and in Greek and Roman writings, and Hippocrates was known to have employed the seeds medicinally. The Chinese have used mustard for thousands of years as a stimulant and diuretic; Westerners have used mustard sitz baths to relieve aches and pains, mustard leaves to ward off colds, and plasters (pulverized mustard seeds mixed with flour) to soothe irritated skin, arthritis, and rheumatism. Half an ounce of mustard in a tumbler of warm water makes an effective emetic. The lower classes of Europe used it as a spice through the late seventeenth century (the upper classes preferred more exotic spices imported from the Far East).

When the seeds of the mustard plant are ground and treated with flour and water, they produce an oil that's yellow or brown, depending on the plant. Table mustard made from brown-mustard seeds is preferred on the continent of Europe, while the English prefer that made from yellow-mustard seeds. In the U.S., the condiment is usually made with a mixture of these two seeds.

For years, Americans slathered "ballpark" mustards on their hot dogs and buns. But then, in the late 1970s, Americans began to eat with a more adventurous spirit, and spicy mustards began to sell more briskly. Today there are some 400 varieties of mustard available across the country.

The R. T. French Company (yellow mustard, Bold 'n' Spicy brown mustard, and Vive la Dijon) dominates the mustard world, with an approximately 40 percent share. Grey Poupon ranks second in dollars earned because of its higher price, but Gulden's is the second-best-selling mustard. Gulden's produces the best-selling brown as well as Dijon Style, Diablo mustard, and Spicy Brown.

About 75 percent of the mustard that Americans buy is the yellow stuff, says Joseph Tindall, associate product manager at French's. Another 14 percent is spicy brown; 6 percent is Dijon; the other 5 percent includes all other kinds of mustard, including zesty Colman's.

Different regions have different mustard preferences, says Jack Hittson, product manager at Gulden's. "French's owns the heartland, Gulden's the coasts," he says, then revises that a bit, pointing out that Gulden's is king in some cities (like New York) and a strong contender on the coasts. Plochman's yellow is big in the Midwest. Store-brand mustards sell well but generics don't, and customers prefer the jar to the squeeze bottle more than two to one, according to Mediamark research.

Last year, Americans bought $189 million worth of mustard. According to Tindall, the heartiest mustard-eaters live in the Southeast. "Atlanta is the mustard capital of America," he pronounces, crediting a climate that encourages picnics and barbecues. The Southwest ranks second in mustard consumption. But when it comes to Dijons and spicy mustards, the Northeast is tops.

While sales of mustards have grown modestly, sales of the Dijons—Grey Poupon in particular—have spurted. Grey Poupon was first concocted in 1776 by Messieurs Grey and Poupon in a mustard shop in—where else?—Dijon. The spicy stuff has been imported into the U.S. for twenty years, but its advertising began flourishing only after it moved from magazines (which tend to attract the upscale) to television (which attracts the masses). French's and Gulden's have continued doing what they had been doing—appeal to those masses—while introducing their own Dijons, trying to add a filet mignon mustard to their hot-dog fare.

Through aggressive marketing, Grey Poupon, with its "affordable luxury" pitch, has managed to maintain its hammerlock on class mustard. "We're not selling mustard here," says Langer. "Rather, we're selling an accessible taste of the good life. After us, mustard won't be the same anymore." ■

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$40.00 per person

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Open bar; hors d'oeuvres; complete lunch or dinner, dessert, specialty cake.

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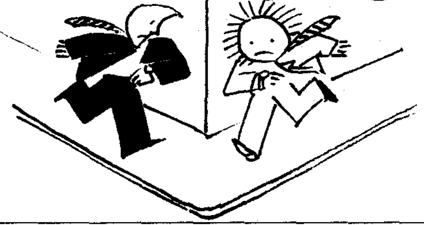


GALLOPING CONSUMPTION

Samurai Charge Card

ARE CREDIT CARDS ABOUT TO join the list of things going Japanese? Not necessarily, but not for lack of trying.

The JCB card, held by about 7 million Japanese, began signing up New York merchants more than three years ago. As a result, Japanese tourists can now use plastic to buy luxuries at such places as Tiffany, Cartier, Mark Cross, Paul Stuart, and Louis Vuitton. Then, last winter, JCB representatives fanned out from Bloomingdale's (which doesn't take JCB) and began to sign up smaller stores.

JCB
ヘイワワイドカード
平和相互銀行
123-4567-8901
GOOD THRU 00/00 ★JCB
0527-123-00-1234567
KAZUO HEIWA
JCB
JCB CARDS

The Japanese are coming.

"Shopping at and around Bloomingdale's is part of any cultural tour," says Alice SanGermano, whose Belle Epoch is on East 60th Street, "so the card makes sense for me." Five other shops on her street, between Second and Third Avenues, take the travel-and-entertainment card. About 1,000 local hotels, stores, and restaurants have signed on.

Those New Yorkers who maintain a "strong credit picture" may hear more about the card by next fall, when JCB (it means Japan Credit Bureau) expects to start soliciting cardholders in the U.S., says Kazunori Toma of Pacifico Creative Service in Los Angeles.

In addition to a touch of Japanese chic, the card comes with a "floor limit" of $750, meaning that a purchase of up to $750 doesn't require telephone authorization ("When Japanese people go abroad, they tend to be big spenders," says Toma). By the time New Yorkers have their JCB cards, Toma predicts, "all the elegant department stores will take JCB, and well-traveled businessmen will spend their fortunes at Bloomingdale's."

PEGGY TYRE

BRIEF LIVES

MEDICINE MAN

NO MALE IN HIS FAMILY EVER LIVED beyond 45 without major cardiac problems, but at 64, Richard Grossman is happily perfecting his seventh or eighth life. He has been a retailer, an owner of an advertising agency, a columnist for *Home Furnishings Daily*, an editor at Simon and Schuster, a model (he posed, in his own clothes, for the cover of *The Man in the Grey Flannel Suit*), Ralph Nader's first publisher, and a college instructor. Now he's a counselor at Valentine Lane Family Practice in Yonkers, a faculty member at Montefiore Medical Center, author of the recent *The Other Medicines* (Doubleday)—and an acupuncture technician.

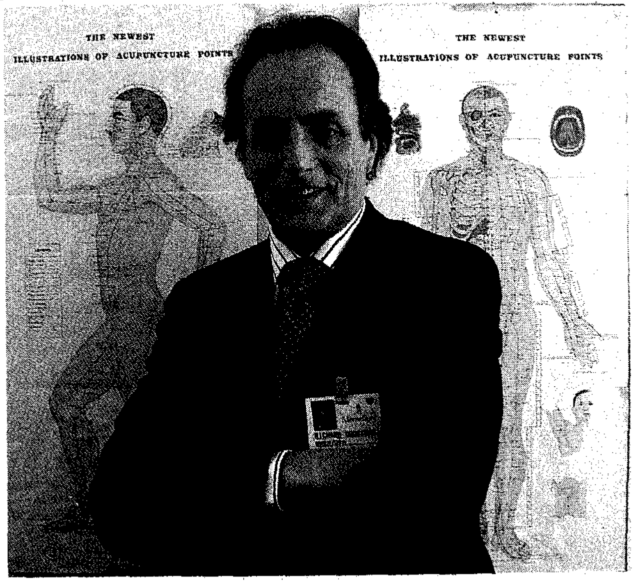
He is, knock wood, never sick enough to require a doctor's care.

"Between 1965 and 1977, I taught humanistic psychology at night at Hunter and NYU," Grossman explains. "Like Abraham Maslow, I felt the human race has been shortchanged for 5,000 years. We know about darkness, but no one explored the healthy personality. I had published the humanistic writers and understood the new therapies, but in 1974 I decided to leave publishing and learn the pragmatic stuff."

That meant Chinese and Hindu medicine, homeopathy, shiatsu, acupuncture. As he put himself through every discipline he writes about in *The Other Medicines,* he met few charlatans ("about the same proportion as in conventional medicine") and learned enough techniques to teach medical students.

Grossman has long accepted the maverick life. During the Vietnam War, he participated in draft-card burnings wearing his World War II medals. He has gone on to join the weekly vigil for nuclear disarmament in Salisbury, Connecticut, where he and his wife, novelist Ann Arensberg, spend long weekends. But nothing offends him more than blind allegiance to "alternative" causes.

"My dream was always to be a bridge," he says. "I don't want to repeal scientific medicine. I want to *expand* it."


THE NEWEST ILLUSTRATIONS OF ACUPUNCTURE POINTS
THE NEWEST ILLUSTRATIONS OF ACUPUNCTURE POINTS

Grossman: "The human race has been shortchanged."

Of his many roles, therefore, the one that pleases him most is teaching traditional medical students. Grossman, who holds no degrees, says, "Everyone calls me 'doctor' because I'm over 40 and occasionally wear glasses."

JESSE KORNBLUTH

Photograph by Don Hamerman. Illustration by Guy Billout.

ANIMAL CORNER

THE LATEST WRINKLE

WHEN CONFRONTED BY the sight of a hairless cat, its wrinkled flesh a mottle of gray and pink, most people would assume that the poor creature should be put out of its misery. Not Peter and Vicky Markstein. When the cat-breeding couple first ran across the Sphynx breed in Paris, they looked beyond the crumpled-suede surface and saw the animal's true potential—a feline alternative to the Shar Pei, the yuppie pet of choice.

E.T., the Marksteins' motley friend.

The Marksteins borrowed E.T., a three-and-a-half-year-old male, from his Paris owners to exhibit him in the International Cat Show (January 24 through 26 at Madison Square Garden) and to promote the breed. "We'd like to find E.T. a girlfriend here, too," says Peter.

Creating a breed like the Sphynx is a complicated process. Because hairlessness is a recessive trait, it takes a minimum of two breedings to produce a sphynxoid, or bald, cat. A hairless cat can be born in a litter of any breed, but both E.T.'s parents were bald Devon Rex cats.

The Marksteins feel the Sphynx will make an ideal pet. "They are without doubt the most loving cats we've ever met," says Vicky. "They put our Siamese and Orientals to shame." And in fact, when I met the cat, it spent the greater part of an hour crawling all over Peter, clasping Peter's neck between its scrawny little arms, nuzzling him with its bony head. "He's kind of ugly-looking," Peter concedes. "But it's like E.T. in the movie—gross at first, but he grows on you."

Caring for a Sphynx is not trouble-free. The Sphynx catches cold easily. "E.T. gives you warning, though," says Peter. "He'll give a sneeze or two to say, 'Hey, it's time to put out the heating pad.' " Then there's the question of cleanliness. Normal cats have fur to absorb their oil secretions; instead, E.T. "gets sticky," Peter says. "Every week or so, he needs a bath." The Sphynx also bruises easily and eats twice as much as a normal cat. But there's an up side. Perhaps because of its hairlessness, the Sphynx's body temperature is a degree or two higher than that of other cats. Holding E.T. is like having a suede-covered hot-water bottle in your arms.

Deciding if a Sphynx is for you remains an academic question—until E.T. sires more kittens. There are fewer than 100 Sphynx in existence, and until more are bred, they are literally priceless, since none are currently for sale.

"There will be questions about deliberately breeding nature's freaks," says Vicky. "But in my opinion, it's no worse to breed a cat without fur than to breed one with too much fur, with folded ears, with no tail, or with a nose above its eyes."

ELLEN HOPKINS

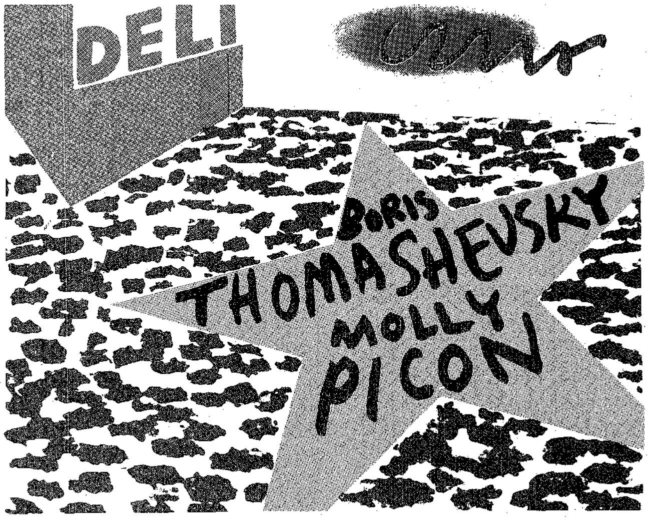
LOWER EAST

Stardust Memories

'YOU HAVE A THEATER named after you?" Yiddish-stage great Molly Picon once said to Helen Hayes. "Big deal. *I* have a room at the Second Avenue Deli."

The Molly Picon Room, dotted with posters and photographs of the actress, is where regulars (who include Police Commissioner Benjamin Ward and Mayor Koch) go to indulge in feather-light matzo balls and reminisce about the "Jewish Broadway"—Second Avenue in the 1920s and 1930s, when it was lined from 14th to Houston Streets with Yiddish theaters.

Now, in a "long overdue" tribute to Picon and 58 other actors, actresses, and composers of that era, deli owner Abe Lebewohl has embedded Hollywood Boulevard–style stars in the sidewalk outside his restaurant, which has stood at the corner of East 10th Street since 1954.



Lebewohl began the $12,000 project because his young customers would come into the Molly Picon Room, see the plaque with her name on it, and ask if she was the room's decorator. "I figured it was time we brought more attention to the history of the area. Now the young people all stop and ask who these people are."

There is the patriarch, Russian-born Boris Thomashevsky, who in 1882 brought Yiddish theater to America and to the non-English-speaking immigrants on the Lower East Side. And Maurice Schwartz, who first dramatized the character Tevye onstage and who established the world-famous Yiddish Art Theatre in 1918. And then there are Picon (*Milk and Honey, For Pete's Sake*) and Paul Muni (*The Good Earth, The Last Angry Man*), who went on to Broadway and Hollywood once the Yiddish-speaking audiences had melded into American culture.

"My older customers are the most enthusiastic, of course," says Lebewohl. Local patrons like Oscar Goldman, a former prizefighter who's lived in the neighborhood for all of his 77 years, sit on benches to admire the stars on the sidewalk every night after dinner.

"It used to be a pleasure down here. I never went to sleep," Goldman remembers. "People strolled up and down after the theater, the ladies all dolled up. Even Roosevelt used to come down here. Lookin' at these stars makes it all come back."

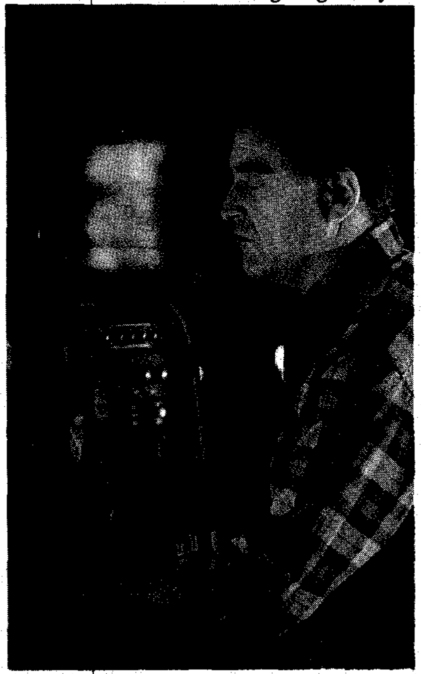
JENNIFER ROBERTS

Photograph by Donal Holway. Illustration by Laurie Rosenwald.

SKY WATCH

Flying Blind

THIRTY-SIX STORIES above Manhattan's streets, David Fox is battling heavy turbulence. He has eased his "plane" into the sky and is holding steady at 1,500 feet when the artificial-horizon indicator starts going crazy.



Fox and flight simulator.

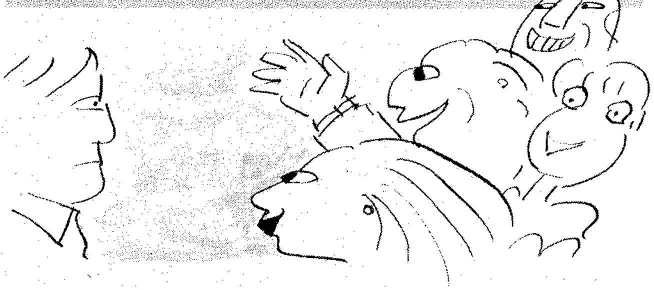
"I'm still managing to keep us level," he says, scanning the dials on his ATC-610 Personal Flight Simulator. "But this damn thing is bouncing around."

He doesn't mean it literally. Fox, 50, practices instrument flying in the living room of his apartment in Trump Plaza. Soft-spoken, given to wearing corduroys and plaid flannel, Fox is by profession the president of an artificial-intelligence company. He's also a licensed pilot who regularly takes his own seven-seat Aero Commander Shrike on a "nice little triangle" between the city, his house in Bridgehampton, and business in New England. Between flights, he likes to brush up on difficult maneuvers.

So when Fox and his wife, Virginia, who is studying for her own pilot's license, moved into their glass-walled aerie at Third Avenue and 61st Street last spring, they checked for a spot to stash the simulator. The computerized machine, which Fox bought for $4,000 six years ago, now sits on a closet shelf under the stereo set, looking just like the control panel of a real plane. Glance at the gauges and you get readings of altitude, airspeed, and a host of other vital statistics. Flick a switch and you're fighting wind shear. The device comes with flight charts and instructional tapes for plotting hypothetical courses. The other day, Fox "took off" from Teterboro and "landed" at Westchester County Airport.

When he's not hunched over the simulator, Fox likes peering out his windows at the stars, the skyscrapers—and, of course, the airplanes. "I know all their flight paths," he says. "I get a kick out of that." LYNNE AMES

PEN & PENCIL



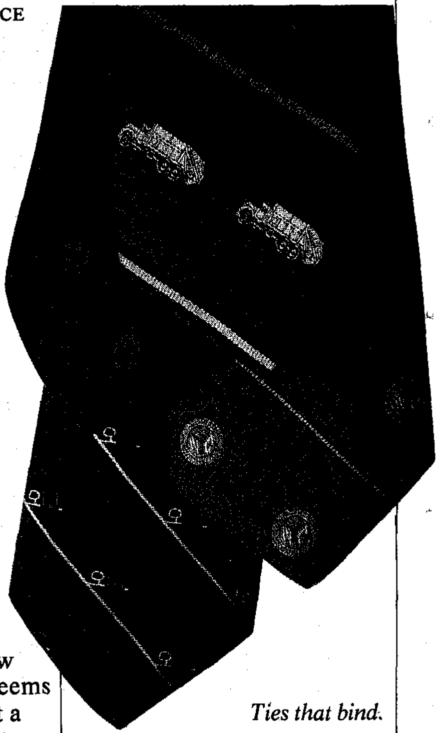
"Hi! It's us—the same stale, tired old faces!"

ANTHONY HADEN-GUEST

CIVICS

Necking

CITYBOOKS IS THE PLACE you go for the latest edition of the city's electrical code. But it has become something of a fashion boutique as well, purveying a colorful collection of neckties and scarves, all decorated with symbols representing such government departments as Parks, Transit, Sanitation, and Housing Preservation and Development.



Ties that bind.

The trend began some years back when former deputy mayor Robert F. Wagner Jr. and Henry Stern, then a councilman-at-large, had a tie made up bearing the city seal. Now no neck of government seems properly dressed without a tie of its own. The Transit version is sprinkled with tiny tokens; Sanitation has street-sweepers; and HPD is just out with, of course, a house and a tree. Late on the scene is the Fire Department, still working on its design.

The scarves are $20. The ties cost between $10 and $20 (depending on material), are three inches wide, and can be bought at Citybooks, in Room 2223 of the Municipal Building, or at its branch store at 61 Chambers Street. CARTER WISEMAN

PRICES

HERE'S WHAT some hearth-warming things cost around town:

☐ Chimney sweeping by the Welles Fireplace Company (287 East Houston Street), $100 to $150.

☐ Eleven-foot-high neo-Gothic fireplace (oak mantel and columns with a green marble surround), circa 1900, taken from one of the Vanderbilt mansions, at Irreplaceable Artifacts (14 Second Avenue), $15,000.

☐ Ceramic gas-fueled logs with safety pilot from Fire Glow (1565 Richmond Road, Staten Island), $250 to $600.

☐ Bundle (fourteen to eighteen pieces) of sixteen-inch-long quarter-split logs of mixed hardwoods from Clark & Wilkins (1871 Park Avenue), $13 each if you buy two to four bundles.

☐ Set of five solid-brass fireplace tools from the Brass Loft (20 Greene Street), $115 to $300.

OVERHEARD

OVERHEARD IN CENTRAL Park:

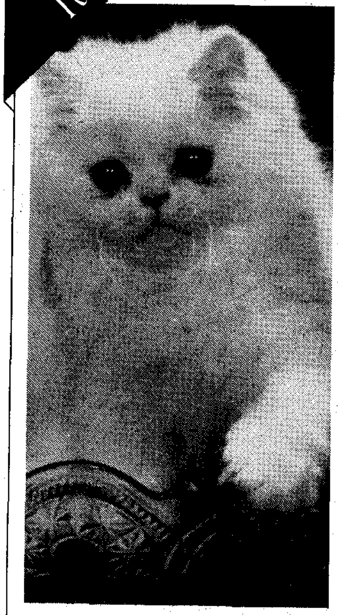
"Congratulations! I hear you just married into the greatest little apartment in SoHo!" E.P.

Photographs: left, ©1985 by Kelly/Mooney; right, William Guillen. Engraving: Culver Pictures.

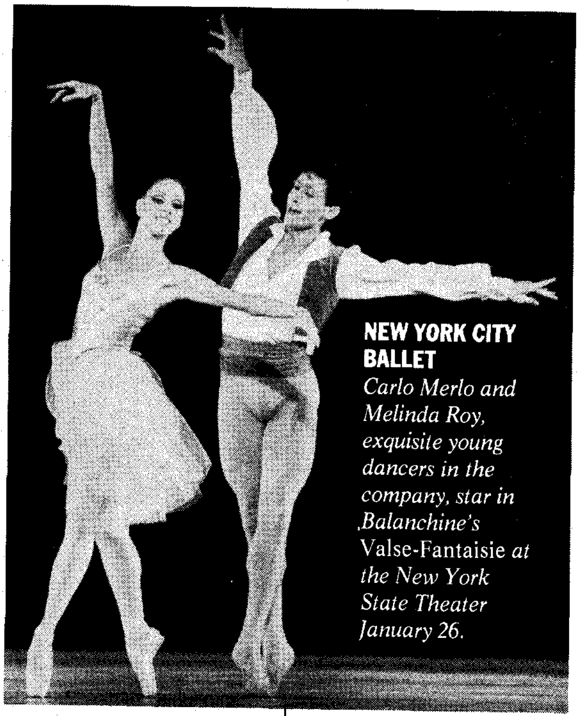
RUTH RECOMMENDS

BY RUTH GILBERT

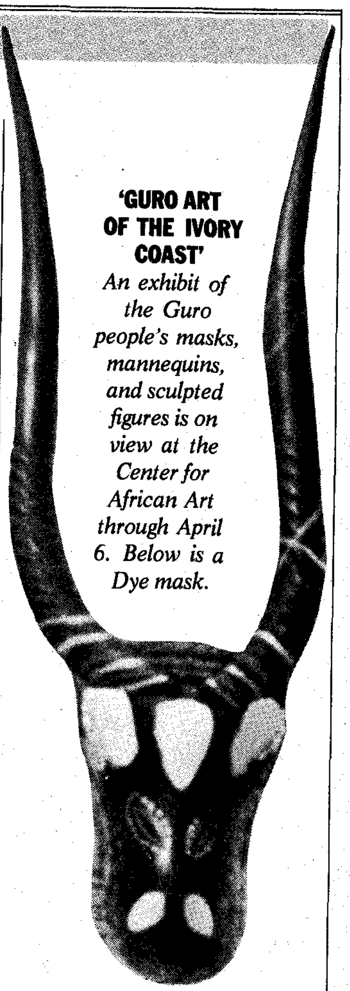
"Niagara: Two Centuries of Changing Attitudes, 1697–1901" presents the falls as depicted by artists, writers, and filmmakers, January 22 through April 27 at the New-York Historical Society. It's enough to make you want another honeymoon.



INTERNATIONAL CAT SHOW
This year's show, at Madison Square Garden January 24 through 26, is the biggest ever. The Sunday finals are in the main arena—then, and only then, you'll see how sweet and sportsmanlike cat owners can be.

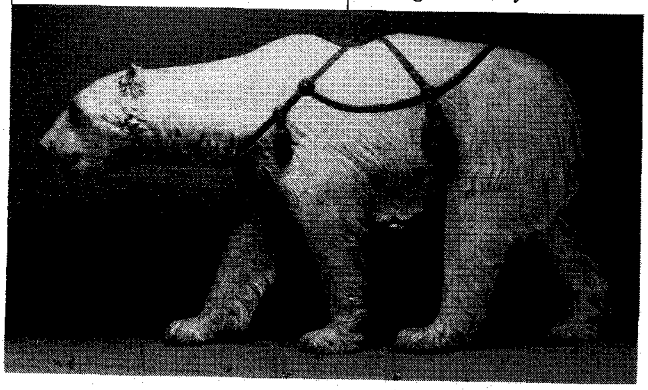


NEW YORK CITY BALLET
Carlo Merlo and Melinda Roy, exquisite young dancers in the company, star in Balanchine's Valse-Fantaisie *at the New York State Theater January 26.*

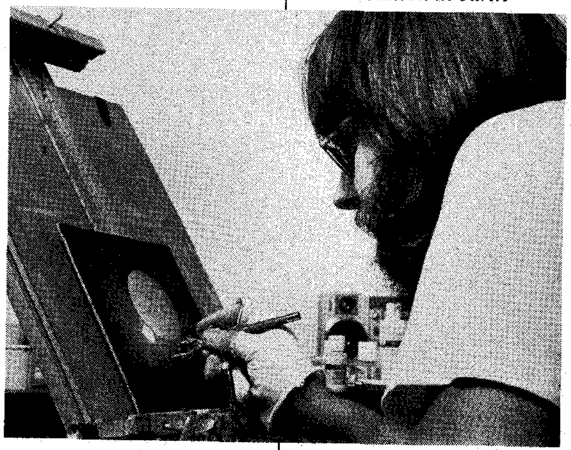


'GURO ART OF THE IVORY COAST'
An exhibit of the Guro people's masks, mannequins, and sculpted figures is on view at the Center for African Art through April 6. Below is a Dye mask.

WINTER ANTIQUES SHOW
I am a rare, life-size American carousel polar bear, believed to be the last of my breed. I would be delighted to see you at Manhattan's Seventh Regiment Armory on Park Avenue at 67th Street from January 25 through February 2.



'PLANET EARTH'
The fascinating seven-part series, an up-to-date overview of the revolution in earth sciences, starts January 22 at 9 p.m. on Channel 13. Above, artist Don Davis works on some special effects.



Photograph, center: Paul Kolnik.

New York

BATTLING AL

IS D'AMATO UNBEATABLE? •BY MICHAEL KRAMER

AL D'AMATO WAS FRUSTRATED. After a three-hour briefing at Griffiss Air Force Base in Rome, New York, the senator was facing a group of local businessmen eager for the details of his meeting. "I can't say we're gonna be able to save the fighter squadron," said D'Amato gloomily. "The Air Force seems adamant about moving it. I tried to get the general to give me some well-grounded military arguments to use with the brass in Washington, but he was too smart. He basically kept to the point that the same job could be done just as well from another base. I guess it was because of the spy who was there."

The "spy" in question wasn't a Soviet KGB agent. He was Tim Tarzier, an American Air Force lieutenant colonel assigned to the Air Force's legislative-liaison office. Tarzier, it seemed, was present at the D'Amato briefing for the express purpose of reporting unfavorably if the general deviated from the official Air Force position. He didn't have to say much. He just had to listen.

A half-hour after the briefing, D'Amato was flying to Syracuse aboard a twin-engine King Air. For a few moments, he was silent. Then he started in. "Now once more," he said to Tarzier. "Let's go through it once more, Colonel. Basically, four of the fighters are operational at any one time. What about the other planes and pilots? What do they do?"

"They train," said Tarzier.

"And if the squadron is shut down at Griffiss, what happens?"

"They go somewhere else to train."

The King Air is not a big plane, and when D'Amato started screaming and stomping, the slight dip in the right wing was perceptible.

"You just said it, Colonel," yelled D'Amato. "You've just given me what I need. You say those boys are gonna train somewhere *else*. The training is still considered vital, right, and they're gonna have to train *somewhere*. Right?"

"Yes, sir, that's correct. But—"

"But nothing, Colonel. Now the fact is, I've voted for every damn thing the Air Force has wanted. Now, no way, absolutely no goddamned way are those guys gonna train somewhere else. They're gonna train right there, where we just were, if they're gonna train anywhere. Now, you know I'm on the defense-appropriations committee, Colonel. So you go back and tell those generals and [Defense Secretary Caspar] Weinberger that Alfonso says, 'No way are those fighters going somewhere else for their training, somewhere else where another state will get the benefit.' I'm a son of a bitch when I'm right and when I've got the facts, Colonel. The Pentagon wants cuts in the budget to satisfy Congress. They cut the Griffiss squadron and I'll give 'em cuts where they don't want them. I gotta be crazy not to fight for this after what you've said. You tell them, and I mean *exactly* in *these* words, 'Alfonso says no goddamned way. No way.' "

THIS IS AL D'AMATO AT HIS best—tightly wound, impatient, spontaneous, a man whose intelligence flows from his emotions, especially his anger. This is the assemblyman as senator, a politician for whom no task is too small, a man whose first question, always, is "Tell me again how this screws New York."

Six years ago, as the presiding supervisor of the Town of Hempstead, D'Amato had the temerity to challenge Jacob Javits for the United States Senate. To everyone's surprise, D'Amato won. And now it's D'Amato who's being called unbeat-

Photograph by Wide World/Michael J. Okoniewski.

With Romani the elephant at the Burnet Park Zoo, in Syracuse.

HOME COOKING: *Testing his mother's pasta at her home in Island Park.*

able—although the difference in style between him and Javits could not be more pronounced. At 48, and despite a law degree from Syracuse, D'Amato still sees himself as—and calls himself—"the Fonz." He has uptowned his clothes a bit, from supervisor polyester to senator pinstripes, but he's still the model for the "Lon-gIsland" accent, and he seems happiest when he's wearing his volunteer-fireman jacket or when he's eating Italian food at his mother's home in Island Park, just across the channel from Long Beach. And despite a traumatic separation from his wife, Penny, D'Amato sleeps in their home when he's "back on the Island." "Downstairs," he explains.

Don't get the wrong impression. Al D'Amato is no scrubbini. When it comes to political hardball, D'Amato is on the first string. "I love it," he says. "And I'm the best at it."

"I guess I'd have to say he's about right," says a member of Ronald Reagan's Cabinet. "Sometimes the guy hounds me so much, it's easier to give him what he's asking for than to keep putting him off." "D'Amato's a terrier," says Ed Koch. "It's just different. Senator Javits was an institution. You couldn't talk to him like you [can to D'Amato]. . . . In one case, it's like talking to your father. In the other, it's like talking to your brother. You couldn't ask Jack Javits to be as attentive to all those items when he had a certain position in the Senate. It was more the grand view, as opposed to building the house."

D'Amato, Koch has said on other occasions, is a "miracle worker . . . he's one of us. He's not arrogant. He's a true man of the people. . . . Anyone who decides to run against him will have the fight of their lives on their hands. . . . I would find it very, very hard to work against Al D'Amato. Generally, he has come home with the bacon."

KOCH ISN'T ALONE. A SCORE of other Democrats echo the mayor's view, and on a recent trip upstate with D'Amato, it seemed the bacon was everywhere—in federal funds for a senior-citizens center near Albany, for a zoo in Syracuse, and for a bank renovation near the Hudson River.

"I've been fortunate to have five years to come back time and again in order to help," says D'Amato. "And if they don't call me, I call them—and it doesn't matter if they're Democrats. By now, the word's gotten around. If you need help with the Feds, if your grant application is stalled, if the bureaucracy in Washington is dragging its feet and you're not getting a swift response, you call me and I go to work. That's how you build support, by doing the little things day in and day out."

At each stop upstate, the local media were out in force, and D'Amato played the press expertly. His feel for the right issue was perfect. In Albany, the subject was bank-credit-card rates, and D'Amato was a zealot.

In New York State, the large banks charge close to 20 percent interest on unpaid credit-card balances. Elsewhere around the country, the rates are far lower. "It's a scandal," says D'Amato. "The cost to them of borrowing money has gone down dramatically in the past five years, and what do they do? They go out and *increase* their credit-card rates. The banks hate me because I kill them on this, and they deserve it. They're bad. If there isn't a conspiracy to peg the interest rates high, I don't know what it is."

At a State Senate hearing, D'Amato testified about his bill to reduce interest charges and to require the Federal Reserve to publish, monthly, the interest rates charged by banks on credit cards. "The purpose is simple," explained D'Amato, who was urging a similar law at the state level. "It's to embarrass them into lowering the rates. If we can't get them to cut them by law, the publicity should hurt when people see what they can get at other banks in America."

Using handmade charts, D'Amato told the senators that the lower rates at out-of-

Photograph by Dana Fineman/Sygma.

“SOMETIMES THE GUY HOUNDS ME SO MUCH, IT’S EASIER TO GIVE HIM WHAT HE WANTS,” SAYS A REAGAN AIDE.

state banks could be obtained by anyone. “All you have to do is ask,” said D’Amato. And then, to murmured astonishment, he pulled from his wallet a Visa and a MasterCard he’d got for himself from the Union National Bank of Little Rock, Arkansas. “Anyone can get these,” said D’Amato as the cameras rolled. “All you have to do is call a toll-free 800 number,” which D’Amato then gave slowly—twice.

The day’s theme was replayed during three television and four radio interviews. And each time, D’Amato produced his cards and recited the 800 number. He wouldn’t let go. Between media appearances, D’Amato had lunch with the district attorney and sheriff of Albany, two Democrats he hopes will support him for re-election. D’Amato was supposed to talk about local politics, but most of the lunch was devoted to his showing off the credit cards, and before long, the three men were swapping tales of their own problems with bank mortgage rates.

Afterward, Sheriff George Infante was shaking his head. “Jeez, that credit-card thing was something, wasn’t it?” he said. “You know, everybody up here is really for the guy. The Democrats, I mean. The credit-card thing shows what he brings to something when he focuses. Maybe as a party we’ll have to remain neutral, but individually, we can set up speaking dates for him and pass the word that he’s okay. That still counts for something up here, you know.”

SWING TIME: *At the wedding of his daughter, Lorraine, a few weeks ago.*

The final piece of credit-card campaigning came that evening. A dinner for Assembly Republicans was held in Troy, and D’Amato was the star attraction. As the senator mingled, his aides set up a makeshift desk. Behind the desk, they stationed the American and New York State flags that are carried around in the trunk of D’Amato’s car for picture ceremonies. Quietly, the assemblymen lined up to have themselves photographed with D’Amato, who was calmly chewing breath mints at the rate of about one a minute. As each assemblyman sat down for his individual “photo op,” D’Amato held up his credit cards and extracted a pledge of support for his bill. The assemblymen had a choice. They *could* ask that D’Amato ditch the cards, and because many Republicans enjoy the support of bankers, some did. But those who hesitated got the D’Amato treatment. “Come on,” said the senator. “Be a man. Stand up. The banks are screwing us. I think we’ve got a real chance to force the suckers to roll back the interest rates. Now, you don’t wanna be on the wrong side of something like that, do ya?”

D’AMATO HAS COME A LONG way in five years. When he challenged Javits in 1980, he was successful largely because of a frontal attack on Javits’s physical condition. The D’Amato commercial that ran almost ceaselessly during that campaign said, “And now, at age 76, and in failing health, he wants six more years.” “You’re a young man in such a big hurry to get yourself elected,” replied Javits, “that I don’t know what you’d stop at.” In effect, D’Amato’s answer was “Nothing.” “I take my political philosophy from Teddy Roosevelt,” D’Amato said before he was elected. “Teddy Roosevelt was crude and undignified.” After he was elected, D’Amato reflected on the bitterness of the race against Javits and said, accurately, “They thought I was going to be a raving fool.”

That was then. Today, everyone seems to be conceding D’Amato an easy re-election. It’s not just the money he’s raised for the campaign—$6 million and counting—or the testimony of politicians like Ed Koch, who, at the very least, are eager to avoid antagonizing a senator they believe will be around for another term. There is also surprising support from some powerful unions that can’t remember the last time they favored a Republican for major office. When Barry Feinstein, a local Teamsters leader who has been a major supporter of Democratic candidates, formally endorsed D’Amato last month, there was no mistaking his intent. Feinstein said he was sending a “very clear message” that it doesn’t matter whom the Democrats eventually nominate, because “we believe nobody can do it better” than D’Amato.

Even the teachers are sympathetic. “For someone we disagree with on a lot of things,” says Sandra Feldman, the new president of the United Federation of Teachers, “D’Amato has been very responsive. There are countless little things you need a senator for, and he’s been terrific. The mere fact that we could *conceivably* endorse D’Amato, that we *might* do it, is incredible given what we thought of him six years ago.”

The one man who could actively stimulate a significant challenge to D’Amato is Mario Cuomo. But the governor and the senator are saying only the nicest things about each other these days. “He’s delivered on a lot of things for me,” says Cuomo. “I have said that, and I will say that.” Nevertheless, says the governor, he will support a Democrat, because D’Amato is “for a philosophy and a president that’s going to kill us.” On the other hand, adds Cuomo, “if Reagan listens to D’Amato . . . we’ll be all right.”

There’s more here than Cuomo trying to have it both ways. “It’s a political calculation,” says a Cuomo ally. “On the one hand, the governor would like to prove he can defeat D’Amato. On the other, given Cuomo’s ambitions for the presidency in 1988, D’Amato is a beneficiary of the grand strategy. The governor is eager for a big re-election win for himself and doesn’t want a sidebar race distracting attention from what promises to be one of the largest re-election pluralities in the state’s history. And Al is being very shrewd. He’s kissing Mario with his praise and giving the governor every reason simply to ignore the senator question

Photograph by Peter Simon.

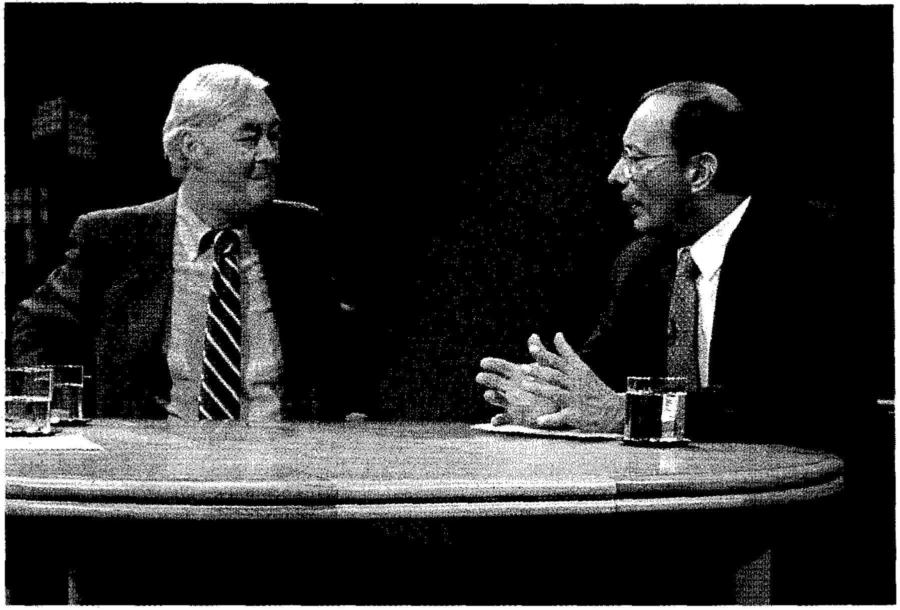
THE FLIP SIDE OF D'AMATO'S "CAN DO" APPROACH IS THE RECORD THAT MARKS HIM AS A TRUE CONSERVATIVE.

altogether—which can end up giving D'Amato virtually a free ride."

The bottom line is that D'Amato's potential opponents have shied away in droves. The first to pull out was Brooklyn district attorney Elizabeth Holtzman, who had been preparing for a rematch against D'Amato for years. But Holtzman, whom D'Amato has called an "absolute witch," and whom he still calls "Holtzperson," was faced with polls showing she'd be swamped by D'Amato this time around. The same fate apparently awaited Geraldine Ferraro, so *she* backed off behind the claim that the Justice Department's ongoing investigation of her finances made a race for the Senate impossible. Another potential candidate was former governor Hugh Carey, who once said, "It'd be easy" to beat D'Amato because "by comparison, I'd look like a Rhodes scholar." Carey, at least, was smarter than Holtzman and Ferraro. He didn't need a poll to sense D'Amato's strength, and thus avoided having to announce his non-candidacy.

Still another would-be challenger—who, as this is written, is still deciding whether to run—is Arthur Levitt, the chairman of the American Stock Exchange. Levitt is considered a bright prospect because of his name (his father was a longtime and famously popular state comptroller), his prominence in New York's Jewish community, and his considerable ability to raise funds. But one of Levitt's problems is that he has himself already contributed to D'Amato and has praised the senator's effectiveness in helping the AMEX grow. "Frankly," says D'Amato, "I'd love to circulate that picture of me and Levitt, the one with the caption. What an ad that would make." Indeed. The caption quotes Levitt as saying, "It would not have been possible [to expand the stock exchange] without the help, the creativity, the tenacity of a man who has done more for the securities industry than any other senator in the history of New York. We owe a great vote of gratitude to Senator Al D'Amato."

Assuming Levitt could somehow finesse this appraisal, he would have trouble with his fellow Jews. Although traditionally Democratic, a number of important Jewish leaders—impressed primarily by D'Amato's unswerving support of Israel—have urged Levitt not to run. Mayor Koch explains the seeming anomaly: "Jews love a non-Jew who loves them more than they love a Jew."



NEW YORK'S TEAM: *Many D'Amato projects are really joint ventures with Senator Moynihan.*

AT THIS POINT, THE ONLY person seriously considering a run against D'Amato is Mark Green, 40, the author and former Nader's Raider who lost a race for Congress against Republican Bill Green in 1980. Typically, D'Amato pooh-poohs Green's challenge. "The silk-stocking district in Manhattan, Bill Green's district," says D'Amato, "is heavily Democratic, and even with the confusion factor—you'd figure *someone* would vote for the wrong Green—Mark couldn't pull it off. I'm not scared."

Green points to the million-plus advantage that Democrats enjoy among the state's registered voters—a number that worries D'Amato when he's not posturing—and says, "I'm not just doing this for my résumé. To run and lose is not a good thing, no matter what the office is."

In describing the kind of campaign he's contemplating, Green mirrors the theme the others were considering before they dropped out. "The key question," says Green, "is what kind of senator New York should have. We have a tradition here of statesmen-senators, men like Wagner, Lehman, Javits, and Moynihan. When it comes to the big issues, D'Amato is a tourist in Washington. He does the nitty-gritty work, but I'd appoint five Al D'Amatos to do that kind of stuff. The problem is, D'Amato is half a senator. Do the people, when they're considering a U.S. senator, really care about the transportation grant D'Amato got for Rochester? I'm not so sure."

Others are. To Senator Lowell Weicker, a maverick Republican whose politics are decidedly to the left of D'Amato's and whose reputation for saying what he thinks is well known, Green's argument is nonsense. "It's an elitist view in a time of massive federal cuts," says Weicker, "a time when states need an effective voice in Washington to fight for their share of a shrinking pie. You have to understand where I'm coming from. I was very close to Jack Javits. I was sour on D'Amato from the beginning. Then, when a mutual friend got us together after the election, I was unimpressed. I thought New York had been shortchanged. But since then, I've come to admire D'Amato greatly. He's an incredible pick-and-shovel man for New York—and he hasn't had his head swelled by the Senate, which I thought could have happened very easily. He's stayed the same, and even though we violently disagree on a lot of things, especially the social issues, he's been absolutely crucial on stuff like mass transit. He's proved that an assemblyman in the Senate is exactly what New York—and a lot of other states—needs."

"I don't care about his ideology," says Anthony Gliedman, New York City's housing commissioner. "D'Amato's worked full-time delivering stuff for us. He's made things happen that simply wouldn't have happened otherwise. For example, one of the few federal housing programs still in existence, the Section 235 program [which helps middle-income people purchase homes through a low-interest-mortgage system], never would have been available to us if D'Amato

Photograph by Dana Fineman/Sygma.

hadn't gone to bat for the deadline extension we needed. Now we have the only 235 in the country. I don't see how we could have a better relationship with a senator. And I'm a Democrat saying this."

It's tempting to dismiss D'Amato's resourcefulness as merely the success of a Republican doing business with a Republican administration. But too many politicians and community leaders around the state testify to D'Amato's ability to help them. And a lot of other Republican senators, many with more seniority and stroke with Ronald Reagan than D'Amato, have been less successful in wringing concessions and money from their friend in the White House.

But a bit of perspective is required in considering what a senator from New York should be. It's important to note that Pat Moynihan has made it easy for D'Amato to pursue a micro view of his job. Moynihan, an intellectual force on the national scene whose views are respected even by those who disagree with him, seems to satisfy the desire of many New Yorkers for a statesman-senator. Moynihan carries a full load of local "contracts" as well, and many of the projects D'Amato has helped propel are really joint ventures with Moynihan. The difference is that no one, and certainly not Moynihan, is as adroit as D'Amato in publicizing his constituency work.

"So I'm not a voice on things like arms-control treaties," says D'Amato. "If I were concentrating on that kind of thing, making speeches and writing articles, what would it matter anyhow when you realize that the Senate hasn't voted on a treaty in all the time I've been in Washington? But it *has* voted on some matters of *great* import to New York and the nation, legitimate major-league stuff, and I was responsible for some of it. I was the guy who got 1 cent of the 5-cent increase in the gasoline tax earmarked for public transportation. That's brought millions to New York and will continue doing so forever. And what about mass transit? If it weren't for me, where would we be?" "It's true," says Dick Ravitch, the former chairman of the MTA. "D'Amato battled like hell for mass-transit assistance. His work was indispensable."

D'Amato's focus isn't entirely local. In 1983, for example, he fought to protect a Pentagon whistleblower named George Spanton, whose boss had tried to muzzle him. In a classic confrontation with Caspar Weinberger, D'Amato berated the defense secretary for not suspending Spanton's boss pending a government investigation. "My courteous silence, Senator," said Weinberger, "should not mislead you into thinking that I am in anything but total disagreement with what I consider to be your very demagogic and erroneous accusation." But D'Amato was right—and had been all along. Spanton had uncovered a pattern of overcharges for gifts, parties, and trips billed to the Pentagon by Pratt & Whitney. In the end, Spanton's boss resigned. "Yeah, it had a good outcome," says D'Amato. "That time. The problem is that Weinberger's covering of Spanton's superior sent a chilling effect to every auditor in government. It was a message telling them to keep their asses down, to forget all the administration talk about rooting out waste and abuse in defense contracting, that if you exposed overcharges you'd only get yourself in trouble. I think we've finally turned that perception around, but you gotta keep watching those bastards every day."

ALFONSE AND RON: *To win again, D'Amato may have to run against Reagan on some key issues.*

THE MAJOR BATTLE D'AMATO IS still waging against the Reagan administration is over the White House plan to eliminate the deductibility of state and local taxes on federal revenue returns. As has happened before, Moynihan first raised the cry over non-deductibility—but D'Amato has run with the issue at every opportunity. "We've won in the House," says D'Amato, "but it's not over yet. I don't want to sound like the guy who cried wolf, but I know what can happen at two in the morning when the session is winding down and the senators want to get home to campaign. That's when the administration could sneak non-deductibility back in, and that's when we'd better be awake."

To most observers, D'Amato is overstating the danger. As usual, though, there is a reason. D'Amato is harping on non-deductibility in order to deflect attention from his vote in favor of the Gramm-Rudman-Hollings bill, which mandates a balanced budget. Senator Moynihan has done the arithmetic and says that New York will lose $3.8 billion in federal aid over the next two years if Gramm-Rudman's automatic budget-cutting scheme is triggered by Congress's failure to scale back spending on its own. D'Amato points out that half the Senate's Democrats voted for Gramm-Rudman—it wasn't just a conservative bill—and says that "the whole thing is only a signal to the country and to the financial markets that we're finally serious about doing something to reduce the deficit. No way are the cuts Pat is talking about going to come about in real life." Maybe. The fact is that D'Amato is being asked about his vote for Gramm-Rudman wherever he goes, and, if only by just a bit, the "unbeatable" tag is tarnishing.

Besides Gramm-Rudman, and the Democratic edge in registration, D'Amato may be vulnerable for other reasons. There is a flip side to D'Amato's "can do" record, a series of votes and positions that mark him as a true conservative—his support, for example, of school prayer, and his opposition to handgun control. D'Amato has pulled back from his early advocacy of an end to rent control ("my biggest mistake," he says today), and after flirting with the notion of restricting Social Security cost-of-living increases, he has said that "under no circumstances" would he vote for "any" curtailment of Social Security benefits.

D'Amato's views on crime run the

Photograph by John Ficara/Woodfin Camp.

D'AMATO'S ONLY VULNERABLE, SAYS DAVID GARTH, TO THE "PERFECT CANDIDATE WITH A TON OF MONEY."

gamut. He favors the death penalty and pre-trial detention. "For the life of me, why not?" says D'Amato of his "no bail" position. "We do it illegally all the time. Bail, according to the law," D'Amato notes correctly, "is solely for the purpose of securing the defendant's presence at trial. But, with the really bad apples, judges regularly set high bail anyway. What I'm saying is that we should play it straight—face up to what society wants to do and knows is right. We should say that where you have a vicious thug who is known by his past conduct to be dangerous, keep him once you've got him. And then make sure he gets a speedy trial."

With respect to organized crime, D'Amato has championed the one new law that may make a dent. "The point about the old system," says D'Amato, "was that some Mafia guy could sit in jail, do his time, and then be free to enjoy the money and property that awaited him if it hadn't been attached because of the crime that got him convicted. Now we can go after *all* the assets of the wiseguys. Most important—and it's the provision of the law for which I am responsible—is that we've shifted the burden of proof. Now if the government can prove that just a *single* illegal dollar was used to buy some property, the bad guy has the burden of proving that all the other money used to purchase the property is somehow the product of a legitimate enterprise."

The stance that most identifies D'Amato with the Republican right is his continued opposition to abortion, even in cases of rape and incest. "I see the rape-and-incest exception as opening the door to total legalization," says D'Amato. "It's a close question, and I wouldn't condemn anyone for doing it, and frankly, if it was my daughter that was raped and she wanted an abortion, I'd pay for it. But I'm against the Feds' providing the funds for it."

In other words, in D'Amato's view, the *poor* victim of a rape might be forced to have the baby simply because she can't afford an abortion. "Look," says D'Amato, "I ran on the Right to Life party's line in 1980, and I'd like to have their support again, but I'm not a crusader for their stuff and never would be. And I draw the line when some of my colleagues advocate defunding Planned Parenthood because they do some abortion counseling. So now I'm getting it from both sides."

"The way I see it," says David Garth, the media whiz who masterminded Ed Koch's re-election last fall, "D'Amato is no sure thing. Given all he's done and the generally high marks he gets from politicians, his approval rating with the public should be higher. Couple that with an economic downturn or simply a perception that Gramm-Rudman will hurt New York, and what you have is the potential for an electorate looking to punish the party it just returned to the White House. And the only target around will be D'Amato. His biggest opponent may turn out to be a faceless bureaucrat in Washington, the guy with the pencil who, following the new law, cuts the hell out of assistance for New York. To save himself, D'Amato may end up having to run against his own president, and you never know how that will break.

"Then there's the 'Koch '82' factor—the idea that D'Amato, like Koch when he ran for governor, can't lose. In that environment, the media have a vested interest in creating a close contest, so they build up the other guy, the Democrat, no matter who he is. Now, I know it's stupid to say D'Amato is in trouble, but he could be—and there's always the other thing, the scandal. You get an energetic Democratic candidate with the money and some breaks, and you get the media playing up the scandal, and it could be an interesting game after all." But Garth concedes, and emphasizes, that his optimistic scenario is possible "only if the perfect candidate has a ton of money and everything goes his way."

THE SCANDAL GARTH REFERS to involves last summer's trial of the Nassau County Republican party for a longtime system that forced county employees to make political contributions to the G.O.P. Actually, the kickback scheme became an issue in the 1980 campaign, but D'Amato, who had been a big wheel in the Nassau G.O.P. for years, weathered it easily. The recent trial has revived the issue, and even though D'Amato was not a defendant, his testimony was revealing. The best summary of the complicated case appeared in a New York *Times* editorial: "In the teeth of compelling court evidence, Senator Alfonse D'Amato ... continues to insist he didn't know something that in the 1970's every Nassau County politician had to know: public employees who wanted to be hired or promoted in the county had to kick back 1 percent of their pay to the Republican Party, which controlled the county.

"Indeed, it has become clear that the Senator not only knew about the kickback system while serving as a county and town official but also helped run it; and not only helped run it, but also misled a Federal grand jury that looked into the matter in 1975....

"In 1975, when asked before the grand jury about a kickback system, Mr. D'Amato depicted himself as almost naïvely innocent.... He said, under oath: 'To my knowledge officially and unofficially no one has ever come to me and complained to me and made known that type of policy.... I would certainly use my influence to see to it that it would not be collected....'

"Summoned as a witness in the civil kickback trial, the Senator knew he would have to explain" a 1971 letter in which his knowledge of the system was perfectly clear. "What did he say?

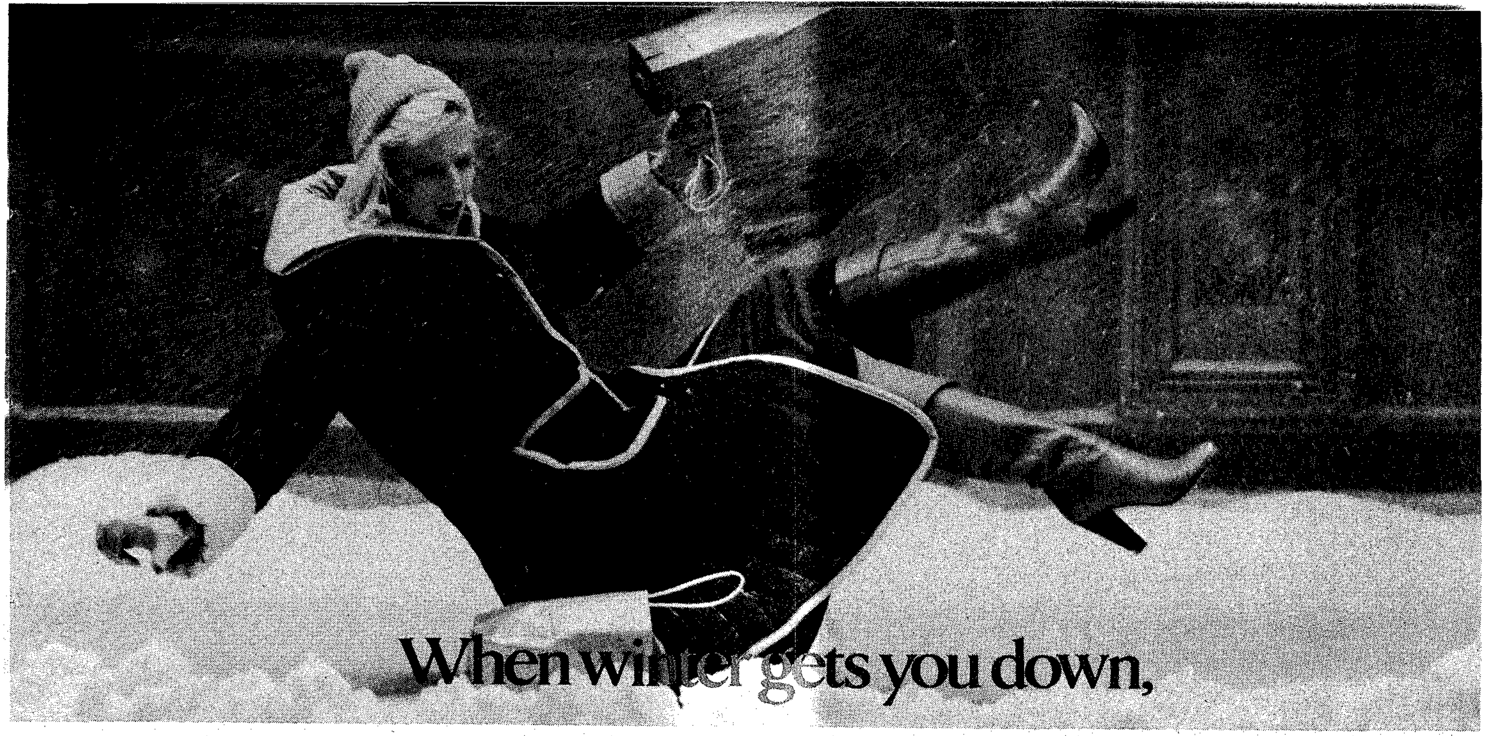
"Contributions were 'obviously a factor' in municipal jobs, but they were 'voluntary,' not coercive....

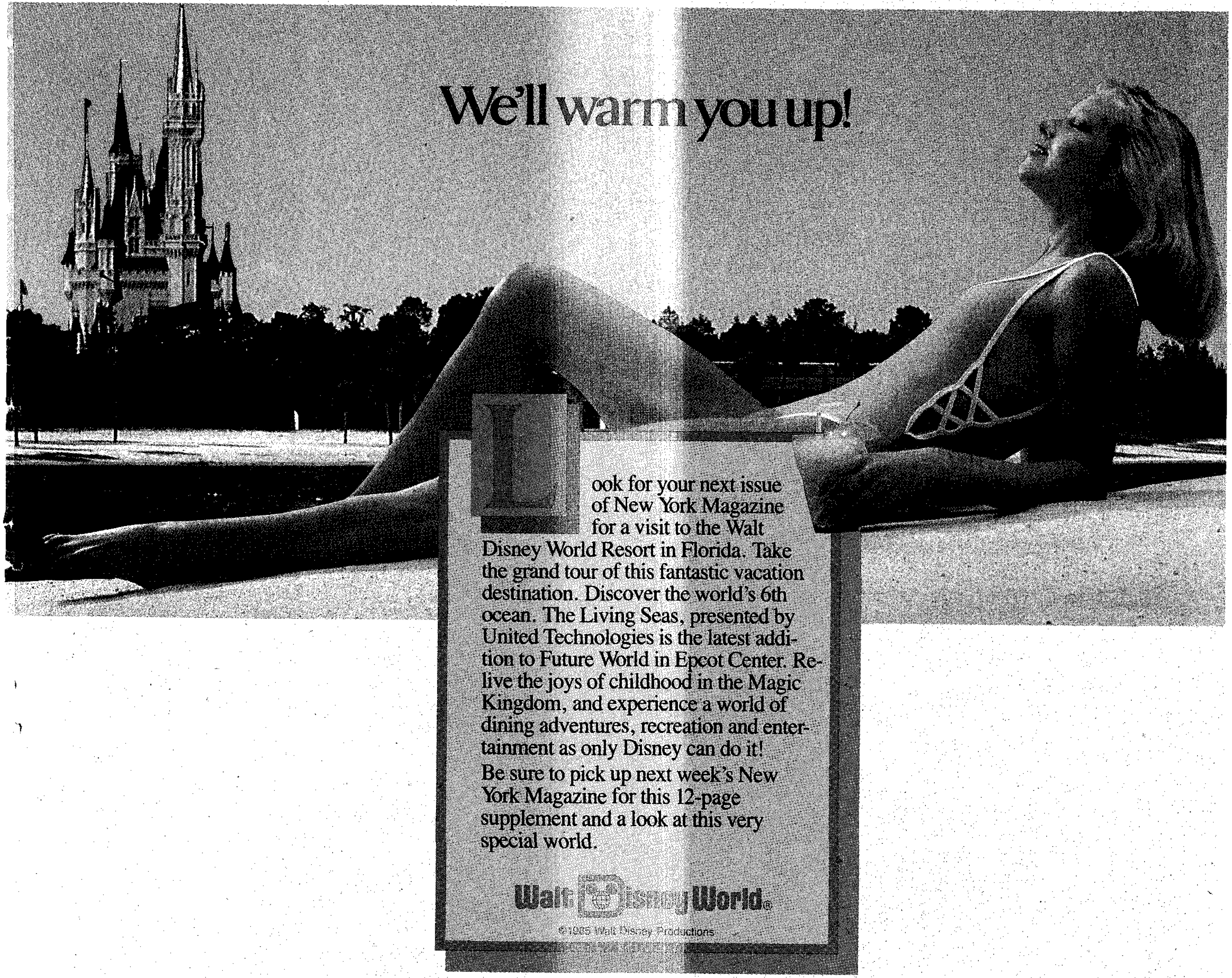
"A useful... step," said the *Times*, "would be for the Senator to own up that he trafficked in and helped maintain a sleazy system. In other words, come clean."

"I DID COME CLEAN," SAYS D'AMATO. "How much more clean do they want? I said yes, there was the system. I still say I didn't feel it was coercive, although now I can see how others might have felt threatened if they didn't give the 1 percent and how others outside the county might look at what we had there and see not merely a fiefdom, but a *thief*dom."

The chance of D'Amato's being booted from office for his part in an illegal practice perpetrated over a decade ago seems remote. "As a political proposition," says Maureen Connelly, a media consultant who once served as Mayor Koch's press secretary, "you'd have to make the whole thing real simple. You'd have to personalize it by dredging up an ex-employee who felt victimized by the system, and then you'd have to package it into a 30-second spot and run it on TV over and over at a cost of hundreds of thousands of dollars. It'd be a long shot given D'Amato's pluses, and it would probably only have a real chance if it were combined with a slew of other negatives that we're not even aware of at this point."

"Ah, hell," says D'Amato, "the thing is old hat. I've done a lot of visible good that's more important. How will it play exactly? I don't know. I don't know how any individual thing might play. All I know is that whoever the Democrat is he's gonna have to *work*—and no one works harder than Alfonso. Watch." ■


When winter gets you down,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Coming Next Week

WISE-GUY

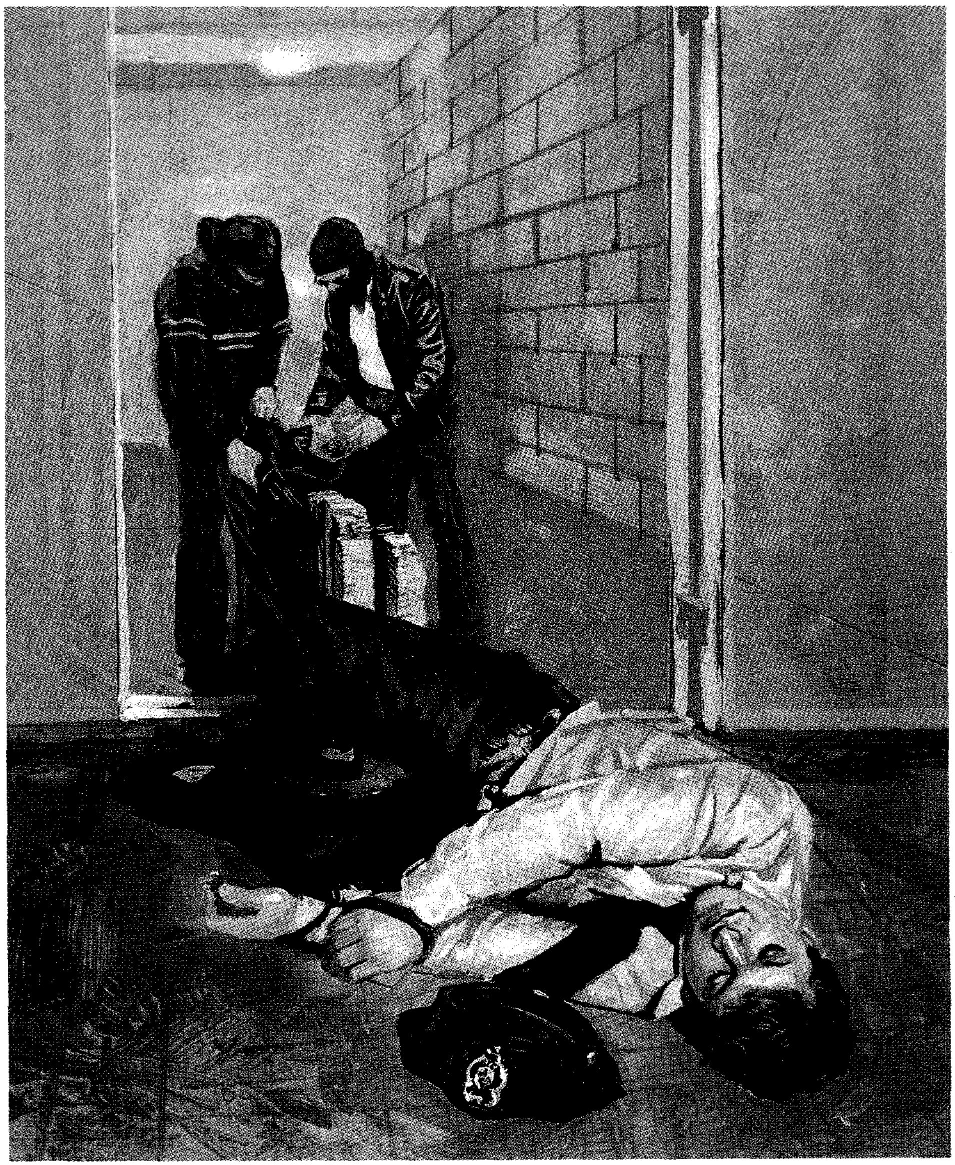
BY

NICHOLAS PILEGGI

Millions in Untraceable Bills Were Sitting In a Vault at Kennedy Airport, Just Waiting To Be Taken.

PART

TWO



ILLUSTRATED BY LARRY GERBER

THE BEGINNING OF THE END

The Lufthansa heist should have been the crew's dream score, but it turned into a nightmare.

In 1955, eleven-year-old Henry Hill wandered over to an old cabstand in his Brooklyn neighborhood and asked for a job. The cabstand was the unofficial headquarters of Paul Vario, a rising star in the Lucchese crime family. Vario and his brothers took an instant liking to their young Irish Italian neighbor, and soon Henry was running "errands" for them—picking up policy bets and loan-shark payments, burning out a rival cab company, and learning the tricks of the rackets. Henry grew up with the Vario crew. Eventually, he married a Long Island girl named Karen Fried and fathered two children, but his life was devoted to the mob. With his best friend, a vicious, lumbering Vario associate named Jimmy "the Gent" Burke, Henry pulled off a $480,000 robbery in 1967 from the Air France cargo building at Kennedy airport, a score that established Henry's place as a wiseguy. His days of hustling and high living seemed likely to end in 1974, when he started serving a ten-year sentence for extortion, but at the Lewisburg federal penitentiary in Pennsylvania, and later at nearby Allenwood, his scheming—now extended to drug dealing—continued. Nonetheless, he was considered a model inmate, and on his release in July 1978, the Bureau of Prisons said he had a good chance of becoming a solid citizen. Instead, Henry walked out into the biggest cash heist in American history.

HENRY HILL WAS OUT OF PRISON ONLY TWO months when he first heard about the Lufthansa heist. His bookmaker pal Marty Krugman first told him about the possibility of the score. Marty and his wife, Fran, had come by to see Henry and Karen's new house, in Rockville Centre. When Fran and Karen were in the kitchen making sandwiches, Marty told Henry that there were millions upon millions of dollars in untraceable $50 and $100 bills sitting in a cardboard vault at Kennedy airport, just waiting to be taken. He said it was the ultimate score. A mountain of cash. Marty said that the money, which was flown in about once a month as part of the routine return of U.S. currency exchanged in West Germany by American tourists and servicemen, was sometimes stored overnight in the Lufthansa cargo vaults before it was picked up by armored trucks and deposited in banks.

Marty's information had come from Louis Werner, a pudgy, 46-year-old Lufthansa cargo supervisor who owed Marty about $20,000 in gambling debts. According to Marty, Lou Werner was one of those long-shot bettors who had spent the past eleven years trying to support an estranged wife, a girlfriend, a loan shark, three children, and a $300-a-day gambling habit on a $15,000-a-year salary. Marty Krugman had carried Werner on the rim for months in the hope of a jackpot tip on a hijacking score.

Henry, Jimmy Burke, and the crew at the bar where they hung out had picked up thousands of tips from Kennedy's indentured cargo handlers over the years, but Lou Werner's tip was unique. Werner's information held out the promise of more money than anyone in the crew had ever stolen before. And Werner was so desperate to get started that he had methodically worked out the details: how many men would be needed, the best time for the heist, how to bypass the elaborate security and alarm system.

There was only one problem: Jimmy Burke hated Marty Krugman. Jimmy had not trusted Marty since the early 1970s, when Marty was just starting out as a bookmaker and owned For Men Only, a men's hairstyling shop and wig salon next door to the Suite, Henry's Queens Boulevard nightclub. Marty did well enough in the wig business to star in his own late-night TV commercial, in which he would be seen swimming across a pool wearing his wig while an announcer proclaimed that Krugman's wigs always stayed put. Henry found Marty Krugman amusing, but Jimmy saw him as a mark. He felt Krugman was booking out of his store and paying nothing in protection. Eventually, Jimmy had Tommy DeSimone and Danny Rizzo work over one of Marty's employees, but instead of giving in, Marty threatened to go to the D.A.

"Jimmy never trusted Marty after that, so when I finally got to run the Lufthansa thing down to him, I emphasized how much money was involved," says Henry. "After a week, he finally told me to bring Marty down to the bar.

"Jimmy was at the bar, drinking, feeling good, and he had Marty run the score down for him. Jimmy kept smiling and winking at Marty. When Marty had finished, Jimmy got me on the side and told me to get Lou Werner's telephone number from Marty. Jimmy was still so suspicious of Marty that he didn't even want to ask for it. That's when I realized that Jimmy hadn't said more than a couple of words. He just let Marty talk. Looking back, I think it was my first sign that Jimmy was a little different. A little more cautious.

"Jimmy started running the Lufthansa heist right out of the bar hangout. It was Jimmy's office. He first called Joe Manri, who was known as Joe Buddha because of his big belly, and told him to take a look at Werner's plan. Joe Buddha came back all excited. He said that Werner's plan was great.

"By the middle of November, Jimmy had most of the crew lined up. He needed five or six men to go inside and two men on the outside. First, he had Tommy DeSimone and Joe Buddha lined up to go into the place with the guns. He also had Angelo Sepe, who had just gotten out after five years for bank robbery, and Sepe's ex-brother-in-law, Anthony Rodriguez, who had just been freed after assaulting a cop, lined up as inside gunmen. Another guy was Fat Louie Cafora, who Jimmy met in Lewisburg. Stacks Edwards, the black guy who had hung around for years and worked our credit-card scams, had been assigned to get rid of the vans after the robbery.

"Frenchy McMahon, another stickup guy, who first helped us with the Air France robbery years ago, was also hanging around all the time, but I wasn't sure where he was going to fit in. Frenchy was a good guy, and he was very tight with Joe Buddha, so wherever you saw Joe Buddha you saw Frenchy. When you've got something like Lufthansa coming up, you don't ask questions and you don't talk about it. You don't want to know. Knowing what's not necessary is only trouble."

ON MONDAY, DECEMBER 11, 1978, AT 3:12 IN the morning, a Lufthansa security guard patrolling the cargo terminal's parking area spotted a black Ford Econoline van pulling into a garage bay near the vault loading platform. The guard, Kerry Whalen, walked toward the van to see what was up. As

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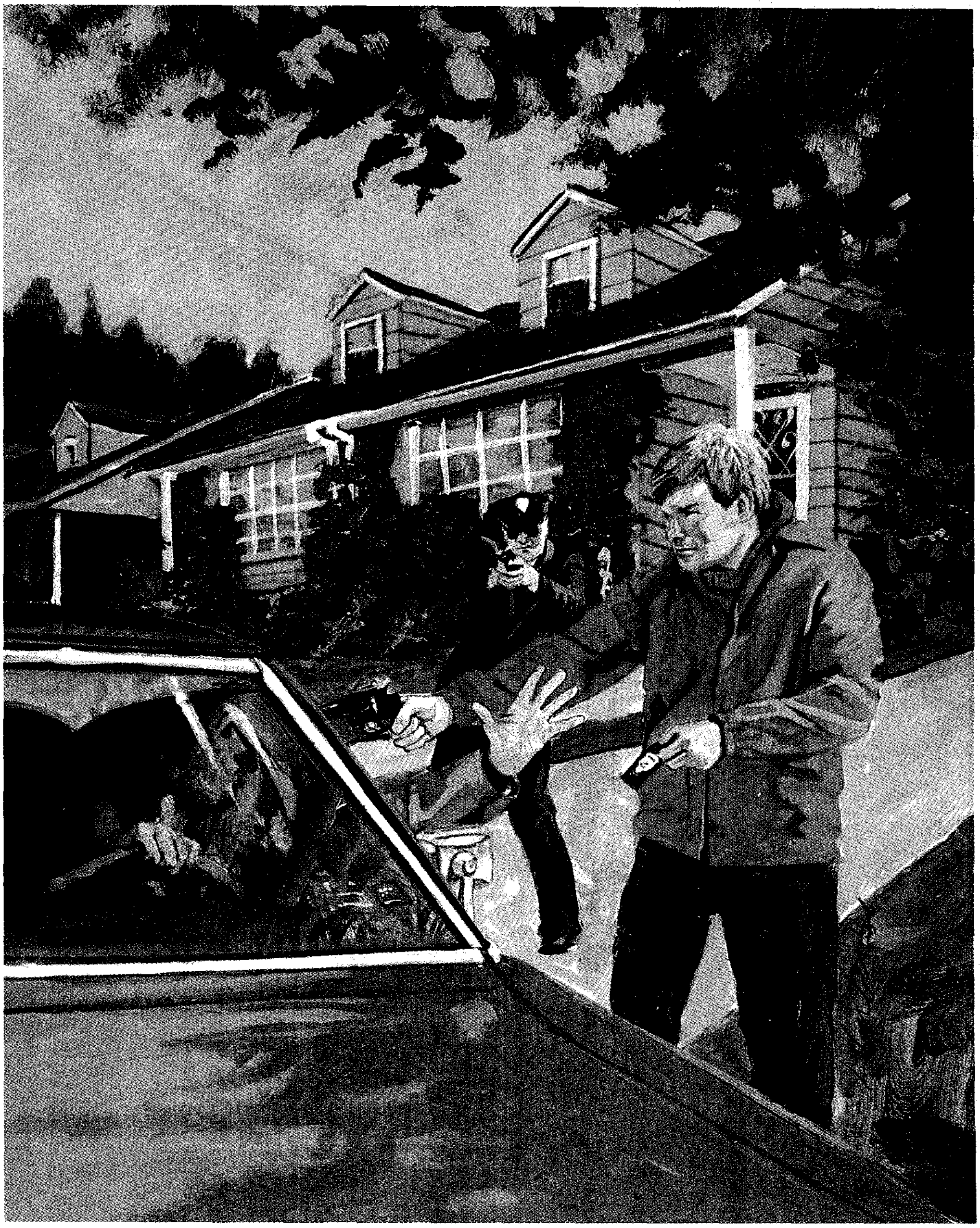
Detail illustrations by Tom Christopher.

FLASH POINT

A Guy Popped Up And Jammed a Gun Against the Side of My Head. For a Second, I Thought It Was Over.



he approached, he was hit across the forehead with the barrel of a .45 automatic. A short, wiry man wearing a knitted black cap paused and then hit him again. Blood began to pour from the guard's wound just as the man pulled his cap over his face as a ski mask. Whalen felt another man disarm him. The two gunmen then ordered Whalen to deactivate a silent alarm near the gate. Stunned as he was, Whalen wondered how they knew about the alarm. Whalen was then handcuffed. He saw several men with ski masks, all carrying pistols or rifles. His wallet was removed by another gunman, who said they knew where his family lived and that if Whalen did not cooperate, they had men ready to visit his house.

A few minutes later, Rolf Rebmann, another Lufthansa employee, thought he heard some noise on the ramp. When he opened the door to investigate, a half-dozen armed men wearing ski masks pushed into the building, forced him back against a wall, and handcuffed him. The gunmen then took a set of one-of-a-kind magnetic keys from Whalen and walked directly through a maze of corridors into a high-security area.

When those two had been rounded up, two of the gunmen remained downstairs to make sure there were no unexpected visitors. The rest of the gang marched the handcuffed employees up to a third-floor lunchroom, where six other employees were on their 3 A.M. meal break. The gunmen burst into the lunchroom, brandishing their guns and propelling the bloodied Whalen before them. The gunmen knew each of the employees by name and ordered them to lie on the floor. They told John Murray, the terminal's security cargo agent, to call the Lufthansa night supervisor, Rudi Eirich, on the intercom. The gunmen knew that Eirich was the only employee on duty that night who had the right keys and combinations to open the double-door vault.

On the pretext of reporting trouble with a cargo shipment, Murray asked Eirich to meet him in the cafeteria. Eirich was greeted by two shotguns. He looked into the cafeteria and saw his employees on the floor with thick plastic tape across their mouths. He was quickly persuaded that the gunmen were dangerous, and he decided to cooperate. While one of the gunmen stood guard over the ten bound employees, the other three hoods took Eirich down two flights of stairs to the vaults. They seemed to know everything. They knew about the double-locked two-door security arrangements in the four-foot-thick cinder-block vault rooms. They knew about the silent wall-alarm system inside the safe, and they even cautioned Eirich about accidentally touching it.

The gunmen had Eirich open the first vault door to a ten-by-twenty-foot room. They then ordered him to lock it behind them. They knew if he opened the door to the second vault without closing the outer door, an alarm would be sounded at the Port Authority's police office half a mile away. Once the inner vault was opened, Eirich was ordered to lie on the floor while the men went through what appeared to be copies of freight manifests. They were apparently trying to identify the correct parcels in a room filled with hundreds of them. Finally, the gunmen began to toss some of the parcels out the door. One of the first was thrown just inches from Eirich's head. He looked at it for a second, then the heel of a boot smashed the package open and he could see what looked like neatly bound stacks of bills under the wrapping.

The gunmen carried at least 40 parcels into the outer vault. They then ordered Eirich to reverse the procedure and lock the inner vault door before he opened the outer one. Two of the gunmen loaded the parcels into the van while the other gunmen took Eirich upstairs. There they gagged him with plastic tape. Suddenly, one of the gunmen who had been loading the parcels came puffing into the cafeteria. He had taken off his ski mask and was wiping his brow. One of the other gunmen yelled at him to put on his mask, but not before several employees had sneaked a glimpse of his face.

The gunmen ordered the employees to remain where they were and not to call the police until 4:30 A.M. It was then 4:16, according to the cafeteria wall clock. Exactly fourteen minutes later, the Port Authority police received their first call. Five million dollars in cash and $875,000 in jewels were gone. The most successful cash robbery in the nation's history had taken exactly 64 minutes.

FIRST-CLASS ALL THE WAY

The morning of the heist, Paulie had his son fly the money down to Florida inside a hang-up travel bag.

LUFTHANSA SHOULD HAVE BEEN THE CREW'S crowning achievement. A dream come true. The ultimate score for anyone who had ever hijacked a truck or moved swag out of the airport. It was the heist of a lifetime. The one robbery where there should have been enough for everyone. Six million dollars in cash and jewels. And yet, within days of the robbery, the dream score turned into a nightmare.

Two days after the robbery, Henry Hill and Jimmy Burke were on the Long Island Expressway, on the way into Manhattan. Suddenly, Henry recalls, "Jimmy let go of the steering wheel, turned toward me, and gave me a big, one-armed hug around the shoulders. 'We got it!' he said. 'We got it!' Then he started driving again like he hadn't said a word. I was so surprised by his sudden move that he almost broke my neck, but I knew it was his way of telling me that we had taken Lufthansa.

"But the next thing he said made me feel sick. He was looking ahead, driving, and he asked, almost casually, if I thought Marty had told his wife, Fran, about Lufthansa.

"I knew Jimmy better and longer than most people. Sometimes I knew what he was going to think about something before he did. I could tell whether Jimmy was going to like something or hate it. And now I knew Jimmy was thinking about murdering Marty Krugman.

"I shrugged. I didn't want to look as though I even considered Krugman important enough to think about. We kept driving. After a minute or two, Jimmy said that when we got to a bar in the garment district, he wanted me to call Marty and make an appointment with him for later that night. Now I said that I was certain Marty had told Fran everything. I wanted it to sound like Marty probably talked with lots of people. That it was no big deal. Nobody could prove anything. I was scrambling to try and keep Marty alive. Jimmy didn't listen.

"Now, I know where to find Marty every hour of the day. I had been with him all night Sunday, but since the robbery early Monday morning, I had been purposely ducking him. Marty must have called my house a million times. I knew what he wanted. He wanted to know when he was going to get his money. And now I began to suspect that he had been busting Jimmy's balls about money, too.

"I called Marty from the bar and said that Jimmy and I would meet him at another bar nearby at 4:30. I didn't say anything about later. When I got back to the table, I saw Tommy DeSimone was sitting there. Jimmy turned to me and said that I should work out with Tommy where we were going to take Marty later that night.

"That's how it happens. That's how fast it takes for a guy to get whacked. It was getting crazy, but I still had from two in the afternoon until eight or nine that night to talk Jimmy out of it. Meanwhile, I'm going along with the program.

"Tommy said that he and Angelo Sepe would meet me at the Riviera Motel. There was a big parking lot in the rear of that place. Tommy said, 'Just bring Marty to the back of the parking lot. Tell him you got to meet some broads downstairs. Just get out of the car and leave him there. Me and Angelo will take it from there.' Tommy loved it. To Jimmy, whacking people was just business, but Tommy got enjoyment out of it.

"In a little while, Jimmy and I were on our way to see Marty. All the way to the meeting point I talked about what a pain in the ass Fran Krugman would turn out to be if we whacked Marty. That she'd pester everybody until she found out what happened.

"When we got there, Marty was waiting. On the way in the door, Jimmy said, 'Forget about tonight.' It was like a load off my mind. And in a few minutes, Jimmy's drinking and joking with Marty like they were the best of friends. We drank for the rest of the afternoon, and there was no mention of Lufthansa and no mention of the money. I thought maybe Marty was wising up. Jimmy left, and while Marty waited for Fran to pick him up, he started his song. 'When do I get my money?' he asked. 'What are you asking me for? Ask Jimmy,' I said. He said, 'I did, and Jimmy says my end is $500,000.' Now I know why Jimmy wants to whack Marty. It's a matter of a half-million bucks. No way Jimmy was going to deny himself half a million dollars because of Marty Krugman.

"Thursday afternoon, about three days after the robbery, we were all in the bar having our Christmas party. [Paul Vario] had come up from Florida, and we'd kicked everybody out of the place who wasn't with us. Paulie looked good. Jimmy was running around making sure Paulie was happy. Paulie's brothers Lenny and Tommy were there. Fat Louie was there. Everybody was there except Tommy DeSimone, because Paulie didn't like Tommy being around. There was this big spread of food, and I took out some money to pay. We're all having a good time when Stacks Edwards sees my wad and starts to do his 'black dude' number. 'How come I'm f---ing broke and all you whiteys from the May-fia got the money?'

"Stacks was crazy. That day in the papers, the cops had found the truck, and it had prints all over it. The papers said they found the ski masks, a leather jacket, and a footprint from a Puma sneaker. I knew Stacks was supposed to have taken the truck to a guy we knew in Jersey and compacted it. Finished it. Instead, he had gotten stoned and left the van on East 98th Street and Linden Boulevard, in Canarsie, about a mile and a half from the airport. Then the jerk went home to sleep. The next day, the cops found it, and now it's in the papers. Stacks should have been running for his life, but instead, he's at a party screwing around. The guy either had a death wish or he couldn't believe he was in trouble. The truth is that nobody ever knows just how much trouble he's in.

"Then Lenny Vario butts in on the joke, and he starts talking about how the guys who made the airport score must all be down in Puerto Rico or Florida, basking in the sun, while we're all up here busting our humps.

"I look at Lenny like I can't believe he would kid around about a thing like this, and then suddenly I realize that he's not joking. I mean, he doesn't know a thing about it. His own brother Paulie has just salted away one third of the loot in Florida, and Lenny's totally in the dark. Paulie had had his son Petey fly the money down in a garbage bag inside a hang-up travel bag the morning of the robbery. Petey went first-class and watched his bag all the way.

"AS STACKS AND LENNY CARRIED ON," Henry recalls, "I looked at Paulie. He didn't look happy. Jimmy was watching Paulie's every move. I knew Stacks had signed his death warrant. Jimmy gave the order, but Paulie gave Jimmy the look. That weekend, Tommy DeSimone and Angelo Sepe went to see Stacks. The guy was still in bed. They did it fast. Six in the head.

"When Marty Krugman heard about Stacks, he thought Stacks had got whacked in some drug deal or over some plastic. And that's the way everybody played it. Jimmy sent me over to Stacks's family. We paid for everything. I spent Christmas Eve in the funeral parlor with Stacks's family.

"Marty was bound to be next. He was breaking Jimmy's balls. I told him to take it easy. I told him he'd get the money. By this time it was already January, and he was hanging around the bar every day. You couldn't get rid of the guy. And by now, there was constant surveillance on everybody. There were cars parked round the clock outside the bar. The Feds were down the block. The heat was getting worse and worse. And still Marty kept coming around. He told me that Jimmy had given him $50,000 right before Christmas, but that he had given $40,000 of it to Lou Werner, because Werner was busting his chops for his share. I knew what was happening, and I never asked for a nickel.

"[At about that time, we heard that Tommy DeSimone] was going to be made. He was finally getting his button. For Tommy, it was a dream come true. If you wanted to be a wiseguy, you had to be made. It was like being baptized.

"We had heard that Bruno Facciolo and Petey Vario were going to vouch for him. They were supposed to pick him up and drive him to where they were having the little ceremony, but when Jimmy called, Tommy's mother said it was snowing so much it had been called off. The next day, Jimmy called again. I saw him in the phone booth. He listened, and then I saw him raise his hand and jam the phone down on the hook with all his strength. The whole booth shook. I never saw him like that. I never saw such anger. I was scared.

"He came out of the booth, and I saw he had tears in his eyes. I don't know what's going on, and he says that they just whacked Tommy. The Gotti* crew. They whacked Tommy. It was over Tommy's having killed Billy Batts and a guy named Foxy. They were made guys with the Gambinos, and Tommy had killed them without an okay. Nobody knew Tommy had done it, but the Gambino people had somehow gotten the proof. They had a sit-down with Paulie, and they got Paulie's okay to kill Tommy.

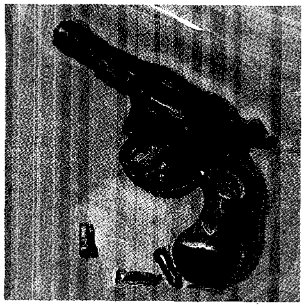
"The way they did it was to have Tommy think he was going to get made. He thought he was going to his christening. He got all slicked up. He wanted to look good. Two of his crew came to pick him up. He was smiling. Nobody ever saw him again. Even Jimmy couldn't revenge Tommy. It was between the Italians, and on that level Jimmy didn't belong, any more than I did, because my father was Irish.

"Right after New Year's, the Lufthansa heat got to be too much at the bar we always went to, so everyone moved to a new place on Rockaway Boulevard. Marty used to hang around the bar. And that's where they whacked him out. At the bar. On January 6. Fran called at seven o'clock the next morning and said Marty hadn't come home that night. I knew right away. I couldn't get back to sleep. She called back at nine. I told her that I'd go out and look for him.

"I went to see Jimmy and said that Fran had just called me. Jimmy said, 'He's gone.' Just like that. I looked at him. I shook my head. He said, 'Go pick up your wife and go over there. Tell her that he's probably with a girlfriend. Give her a story.'

"When Karen and I got to Fran's, she was hysterical. She knew like I knew that he was dead. She said that he had called her at 9:30 the night before and said he was going to be late. He told her that everything was fine. She said that he was supposed to get some money.

"I'm sitting there holding her hand, and I'm thinking about Jimmy. Murders never bothered Jimmy. He started doing them as a kid in jail for old mafiosi. In prison, you don't have nice little fights. You have to kill the guy you fight. That's where Jimmy learned. Over the years, he had killed strangers and he had killed his closest friends. It didn't matter. Business was business, and if he got it into his head that you were dangerous to him, or that you were going to cost him money, or that you were getting cute, he'd kill you. It was that simple. We might have been close. Our families were close. We exchanged Christmas presents. We went on vacations together. Still, I knew he could blow me away right there and get Mickey, his wife, to call Karen and ask where I was. 'We're real worried,' Mickey would say. 'We've been waiting for him. Did he leave yet? What could be holding him up? Do you think he's okay?' Meanwhile, Jimmy's planting me with a boxful of lime in the Jamaica marshes, across the street from where he lives."



EXIT

Tommy and Angelo Went to See Stacks. The Guy Was Still in Bed. They Did It Fast. Six in the Head.

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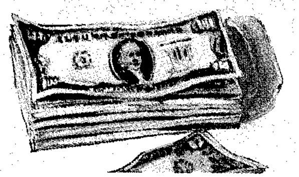
* *John Gotti is the man police believe ordered the murder of Paul Castellano.*



One day, Jimmy and I were driving around, and suddenly he blurts out that maybe the money is cursed.

ACCORDING TO EDWARD A. MCDONALD, the special attorney with the Organized Crime Strike Force who was put in charge of the case, there was never any mystery about who had robbed Lufthansa. Within the first couple of hours, at least a half-dozen police and FBI informants called to report that Lufthansa had been the work of Jimmy Burke and his crew. At about the same time, the Lufthansa cargo workers who had caught a glimpse of the gunman who took his ski mask off picked a photograph out of the police lineup book. It was a mug shot of Tommy DeSimone. When photographs of other suspects were shown to cargo workers, Kerry Whalen, the night guard who had been hit across the forehead, picked out one that he said resembled the man who had hit him. It was a mug shot of Angelo Sepe.

Eyewitness identification of suspects who "resemble" gunmen and the word of mob informants who cannot testify in court are not enough to charge anyone with a crime. But they are more than enough to put suspects under surveillance. By the end of the first week, dozens of FBI men and city cops, using cars, trucks, vans, spotter planes, and helicopters, had begun round-the-clock surveillance of Jimmy Burke and others.

Lufthansa's own security men gave Lou Werner's name to McDonald within hours of the robbery. Werner had already been the suspect in an earlier theft of $22,000 in foreign currency, but there had not been enough evidence at the time to arrest him or have him fired. This time was different. Lou Werner couldn't shut up.

Agents found, for instance, that just before the robbery Werner had told his estranged wife, Beverly, that he would be coming into a great score and that she would regret having left him after 23 years. He told his good friend William Fischetti about the robbery at least a month before it took place and agreed to invest $30,000 of the loot in Fischetti's taxicab business. Two weeks later, Werner found out that Fischetti was having an affair with Beverly; he got so angry he called his old pal and withdrew from the business proposition. On the morning of the robbery, with the radio and newspapers announcing the spectacular heist, Werner was apparently still so incensed that he called Fischetti at home and shouted, "See, big mouth!" A couple of days after the robbery, when the newspapers were filled with headlines about the multi-million-dollar score, Werner proudly boasted all to his girlfriend, Janet Barbieri. Barbieri promptly burst into tears and screamed hysterically that he would wind up in jail. Werner was so depressed by her reaction that he went to his local bar and proceeded to tell the whole story to his favorite bartender—but only after swearing him to secrecy.

The FBI talked to everyone who knew Werner, and just about everyone who knew Werner talked to the FBI. McDonald's objective was not just to convict Werner but to persuade him to cooperate with the Feds. But the day Werner was arrested, he proved to be tougher than McDonald or any of the agents had thought. On the night of his arrest, after hours of questioning, Werner continued to insist that he'd had nothing to do with the robbery. He claimed he had boasted and lied about his role only because it boosted his ego.

On May 16, after a ten-day trial, Lou Werner was found guilty of helping to plan and carry out the Lufthansa robbery. He was the only person charged with the robbery and was facing 25 years' imprisonment. If there was any possibility of finally getting Lou Werner to talk, it was now.

Although McDonald did not know it at the time, Werner had met with only one member of Jimmy Burke's gang—"Joe Buddha" Manri. Manri had been sent by Jimmy to check out Werner's plan and had huddled over it in the parking lot of a diner. Manri had left $85,000 in two packages at the airport motel for Werner. Had Werner chosen to cooperate, he could have implicated Manri, and only Manri.

The afternoon he was convicted, Werner was taken back to the federal prison to await sentencing. He was held on the third floor, the area reserved for prisoners whose lives were in danger or who had decided to talk. Jimmy Burke, who had finally been picked up on April 13 for parole violation, was in the same prison. He was visited after the trial by one of his lawyers, who said that Werner had been convicted, was facing heavy time, and was in protective custody.

Later that night, a radio car from the 63rd Precinct in Brooklyn found the bodies of Joe Buddha Manri and Frenchy McMahon in the front seat of a 1973 blue Buick at the corner of Schenectady Avenue and Avenue M, in Mill Basin. Each man had been killed with a single shot from a .44-caliber gun in the back of the head. Now that Manri was dead, Lou Werner's only possible ticket out of jail was gone.

'ON THE DAY I FINALLY GOT ARRESTED, my friends and family were driving me crazy," Henry recalls. "I was working such long hours that I was snorting about a gram of coke a day just to keep all the insanity together. I was under so much pressure that the day I got pinched almost came as a relief. I left the house about seven in the morning. I was going to pick up my brother Michael at the New York Hospital. He was being treated for spina bifida. On the way to the hospital, I planned to drop by Jimmy's house. Jimmy had ordered some guns from a guy I had been doing business with in a Connecticut armory. The guy had dropped off Jimmy's guns at my house the night before. Jimmy had some .32-caliber silencers, and he wanted guns to go along with his silencers. Here's Jimmy, heat all over him from Lufthansa, on parole, just like me, and he's looking to buy guns.

"I figured I'd stop off at Jimmy's, drop off the guns, then drive into the city, pick up my brother, and drive him back to my house. I threw the guns in the trunk of the car, and I heard this helicopter. I looked up and saw it. It was hovering right over my head, and it was red. You notice a red helicopter over your house at seven o'clock Sunday morning. I got in the car and drove toward Jimmy's house in Howard Beach. For a while, I noticed that the copter seemed to be following me, but by the time I got near his house, it was gone.

"Jimmy was already awake. He was waiting in the doorway like a kid at Christmas. He came out, and he started to look at the guns before we got into his foyer. I reminded him about the heat. I told him about the helicopter. He looked at me like I was nuts. He wanted to see the guns. When we got into the foyer, he ripped open the paper bag, took one look, and screamed, 'F---! These are no good! My silencers won't fit these things. I don't want these things.' I'd bought the damn things for him. *He* had wanted them, not me. And now I was stuck. I didn't say anything.

"I'd known Jimmy for over twenty years, but I had never seen him crazier than he had been since Lufthansa. Ever since the stickup, he had been getting progressively worse, and I knew better than to argue with him. I knew that at least eight of the guys who'd done the Lufthansa job were dead, and I knew the only reason they were gone was because they'd started bothering Jimmy about the money. Jimmy had gone crazy with the money. And sometimes I think even he knew it. I remember we were driving around one day, and he's sort of half talking, and he blurts out that sometimes he thinks that the money is cursed.

"The way Jimmy saw it, Marty, or Stacks, or Frenchy McMahon, or Joe Buddha, or whoever wanted his share of the Lufthansa money was taking the dough out of Jimmy's pocket. Anyone trying to take some made Jimmy feel like they were trying to rob him. For Jimmy, if it was a matter of giving a guy a quarter of a million bucks or two behind the ear, it was no contest."

(Henry spent a frantic day picking up his brother, preparing dinner, running errands, visiting his girlfriend, and preparing Judy Wicks, one of his drug couriers, to fly to Pittsburgh that night with half a kilogram of heroin. Several times on venturing out, he spotted the red helicopter hovering overhead.)

"By 8:30, we had all finished eating. Judy had an eleven-o'clock flight. At 9:30, she said she had to go home to Rockaway to get her hat. I'd been carrying a pound of heroin around in my jacket all day, and I wanted Judy to start taping it to her leg. No, she said, it's her lucky hat. She needs it. She's afraid to fly without it. It was a blue-and-pink thing that sat on top of her head. It was the most midwestern, rube thing you ever saw. The point is, if she insisted, I had to drive her home for her damn hat.

"When I got into the car, I suddenly realized that I was still carrying half a kilo of heroin in my pocket. I remember saying to myself, 'What do I have to drive around with this stuff for?' So while the engine was still idling, I got out of the car and went back inside the house and stuck the packages in a recessed light near the entry steps. I then got back in the car and started to drive Judy home. I wasn't 50 feet out of the driveway when my car was blocked. There were cars all over the place. I thought maybe there'd been an accident in front of my house. Then I thought, 'It's my turn to get whacked for Lufthansa.' I saw this guy in a Windbreaker who popped up alongside the car and jammed a gun against the side of my head. For a second, I thought it was over. Then he screamed, 'Make one move, motherf---er, and I'll blow you away!' That's when I began to relax. I knew they were cops. Only cops talk that way. If it had been wiseguys, I wouldn't have heard a thing."

(It turned out the police had enough evidence to bring serious drug charges against Henry. He was handed over to federal prosecutor McDonald, who urged him to become a government witness. By then, Henry knew that his crew wanted him killed.)

"I KNEW THAT ARREST ON THE drug charge made me vulnerable," says Henry. "Maybe too vulnerable to live. There wouldn't have been any hard feelings. I was just facing too much time. The fact that I had never made a deal before, the fact that I had always been stand-up, the fact that I had done two years in Nassau and four years in Lewisburg and never gave up a mouse, counted for nothing. It's what you're doing today and could do tomorrow that counts. From where my friends stood, I was a liability. I was no longer safe. I didn't need pictures.

CAUGHT

I Knew Right Away That My Arrest on The Drug Charges Made Me Vulnerable, Maybe Too Vulnerable to Live.

"In fact, I knew even before the Feds played me the tape of Sepe and [Anthony] Stabile talking about getting rid of me. Sepe sounded anxious to get it over with. He said that I was no good, that I was a junkie. But Jimmy was calm. He told them not to worry about it. And that was all I heard.

"If you're a part of a crew, nobody ever tells you that they're going to kill you. It doesn't happen that way. There aren't any great arguments or finger-biting curses like in Mafia movies. Your murderers come with smiles. They come as friends, people who have cared deeply about you all your life, and they always come at a time when you are at your weakest and most in need of their help and support."

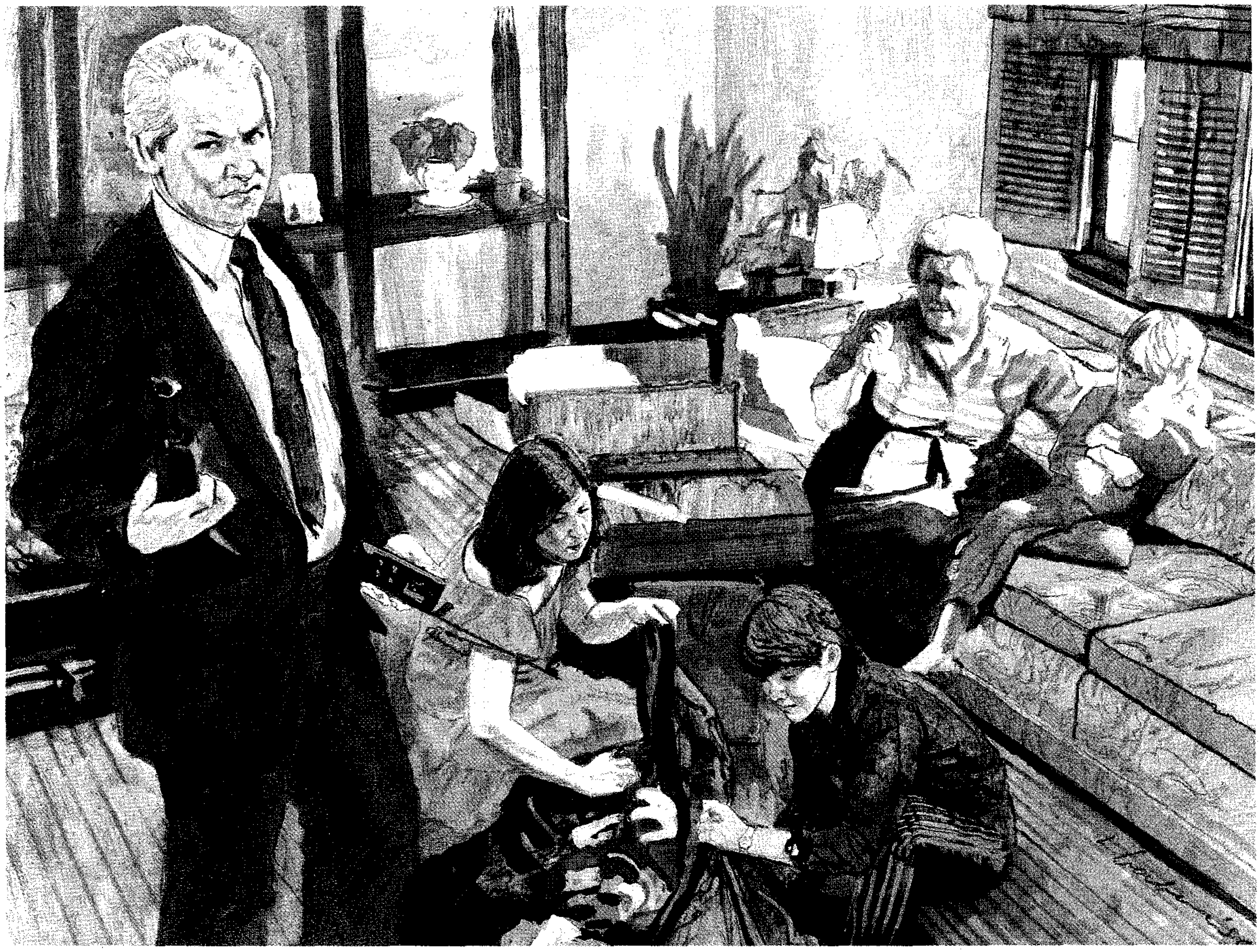
(Henry managed to make bail and had several uncomfortable meetings with Jimmy Burke before being arrested again as a material witness in the Lufthansa case.)

KAREN: "As soon as they picked him up, the kids and I went to the FBI office in Queens. We had FBI men and federal marshals all around us. My mother, who was going crazy by now, came along. I went into Ed McDonald's office, and he said that we all had to go into the witness program. He explained that we were all in danger. He said that the only chance we had was for Henry to cooperate. We had to start a new life. I asked, What if I let Henry go into the program and the kids and I stayed at home? McDonald said we would still be in danger, because they might try to get to Henry through me and the kids.

"I was pretty much in a daze, but when I walked out of the office, I knew I was going into the program. Henry had told McDonald he would cooperate if I agreed to go into the program with him. He said he wasn't going in alone. I had no choice. The minute I walked out of McDonald's office, Henry grabbed me and said I had to stay with him. He didn't want to go into the program alone. He wasn't going to go without me.

"My mother had been waiting outside McDonald's office with the kids. She was very upset. She wanted Henry to go into the program alone. She started yelling about Henry, how he had never been any good, how he had brought all this upon us. My mother and I and the kids were driven home by the marshals. There were marshals inside the house and out. They had four cars. They had shotguns and rifles. I had to pack enough stuff for two or three weeks, or until they could move us into another place. My father and sisters were there. They all helped me pack. We were all packing and crying. When they were not looking, I whispered to my mother that we'd get in touch. My father was very good. He held together."

HENRY: "The hardest thing for me was leaving the life I was running away from. Even at the end, with all the threats, I still loved the life. We walked in a room and the place stopped. Everyone knew who we were, and we were treated like movie stars with muscle. We had it all, and it was all free. Truckloads of swag. Fur coats, televisions, clothes—all for the



While her family and the marshals looked on, Karen packed enough for two weeks.

asking. We ran everything. We paid the lawyers. We paid the cops. We walked out laughing. We had the best of everything. In Vegas and Atlantic City, somebody always knew someone. People would come over and offer us shows, dinners, suites.

"And now all that is over, and that's the hardest part. Today, everything is very different. No more action. I'm an average nobody. I get to live the rest of my life like a schnook."

IT IS SAFE TO SAY THAT THE FEDERAL WITNESS Security Program got its money's worth out of Henry Hill. He took the stand and testified with such detached authenticity that juries came back with one conviction after another.

On February 6, 1984, Henry took the stand against Paul Vario. Vario was being tried for having helped Henry gain early release from Allenwood by getting him a no-show job. After a three-day trial, Paul Vario was found guilty of conspiring to commit fraud. On April 3, 1984, he was sentenced to four years and fined $10,000. After his appeals were exhausted, Vario entered a federal prison.

Later that year, Henry took the stand against Jimmy Burke in connection with the murder of a man named Richie Eaton over a $250,000 cocaine deal. When pressed on the matter by Burke's attorney, Henry stared directly at Jimmy and said that when he had asked Jimmy about Eaton, Jimmy had said, "Don't worry about him anymore, I whacked the f---ing swindler out." On February 19, 1985, Jimmy Burke was sentenced to life in prison for the murder of Eaton.

Henry was never able to help McDonald crack Lufthansa—the case that essentially had got Henry into the witness program in the first place. By the time McDonald had Henry as a witness on Lufthansa, the people who could trace the robbery back to Jimmy were all dead. Except for Henry and Jimmy, there was no one left.

Today, Henry Hill has a successful business and lives in a $150,000 neo-Colonial house in an area with such a low crime rate that garden-shed burglaries get headlines in the weekly press. His children go to private schools. He and Karen have their own cars, and she has a small business. He has a Keogh plan. One of his few complaints is that he cannot get good Italian food in the area where he has been assigned to live.

But because of his continuing work with Ed McDonald and the strike-force prosecutors, Henry gets $1,500 a month as a government employee, travels to New York eight or nine times a year with all expenses paid, and has food from Little Italy sent in to him at the court where he testifies and the hotels where he stays. He is always accompanied to New York by armed marshals. In fact, Henry is so carefully guarded and his new identity so vigorously protected by the U.S. Marshals Service that even the Internal Revenue Service had to whistle when it tried to dun the old Henry Hill for back taxes. Thanks to the government for which he works, Henry Hill has turned out to be the ultimate wiseguy. ■

BLINDING INSIGHT

AFTER A NIGHTMARE IN NEW YORK, REBIRTH

BY EDWARD TIVNAN

ON A PLEASANT SPRING night in 1978, Hugues de Montalembert, a 35-year-old French filmmaker and painter, left a Bleecker Street coffeehouse and strolled across Washington Square to his duplex at 13 MacDougal Alley. He put the key in the door—and suddenly a pair of hands grabbed him around the neck. Two men pushed him inside, stuck a knife to his throat, and ordered him upstairs, where they forced him to strip. Enraged by de Montalembert's empty wallet and spare apartment, they punched him in the head, hit him in the ribs, and threatened to stab him.

De Montalembert was sure they were high on drugs; he was also sure he was going to die.

In desperation, he grabbed a poker from the fireplace, hit one of the muggers, lost the poker, ran for another poker, took aim—and hot liquid hit de Montalembert in the face. He thought it was coffee, and then quickly recognized a familiar smell from school chemistry lessons. It was sticky, burning acid.

De Montalembert screamed. He splashed water on his eyes. He couldn't see. The muggers ran off. They had stolen $38—and de Montalembert's sight.

It took two years for de Montalembert to accept that the paint remover thrown in his face had permanently blinded him.

How he came to accept his blindness is described in *Eclipse: A Nightmare*, just published in the United States by Viking. A best-seller in France, where it has sold more than 100,000 copies, *Eclipse* transcends its genre. Instead of turning out one more earnest first-person report on how tragedy turned its victim into a better person, de Montalembert has written a lyrical, passionate account of how, in spite of his sudden blindness, he was able to remain the same person — a proud, even arrogant, artist.

"I am trying to explain, as best I can," he writes in *Eclipse*, "the fear and mutual anguish of those who, like me, have been stabbed in the heart of life."

"It is a book about the fear of darkness," de Montalembert elaborates in his small room at the Plaza, "but it is also how I rediscovered beauty and light." It was a journey, according to *Eclipse*, that he would never have been able to make without the help of a voodoo priest and a beautiful Russian dancer.

But is the account true? Could anyone so brutally disfigured stifle self-pity as bravely as de Montalembert claims he has? Has the pretty writing played loose with the ugly facts of blindness?

After his book was published in France, there were blind people who denounced as fraudulent his claims of traveling the world alone. De Montalembert dismisses such criticisms with a laugh, contemptuous of any newly blind person who limits his world just because he can't see it.

"I have written of my experience exactly as if I were writing a novel," he explains, reaching for a pack of Marlboros with the certainty of a man who knows that without careful organization even the smallest of rooms can turn cavernous for a blind man. "We all go through life altering our reality, embellishing it, making it better or, in the case of a nervous breakdown, making it worse," says de Montalembert, who calls his work not an autobiography but an "auto-novel." He insists, however, that it reflects the facts of his life as he perceived them at the time.

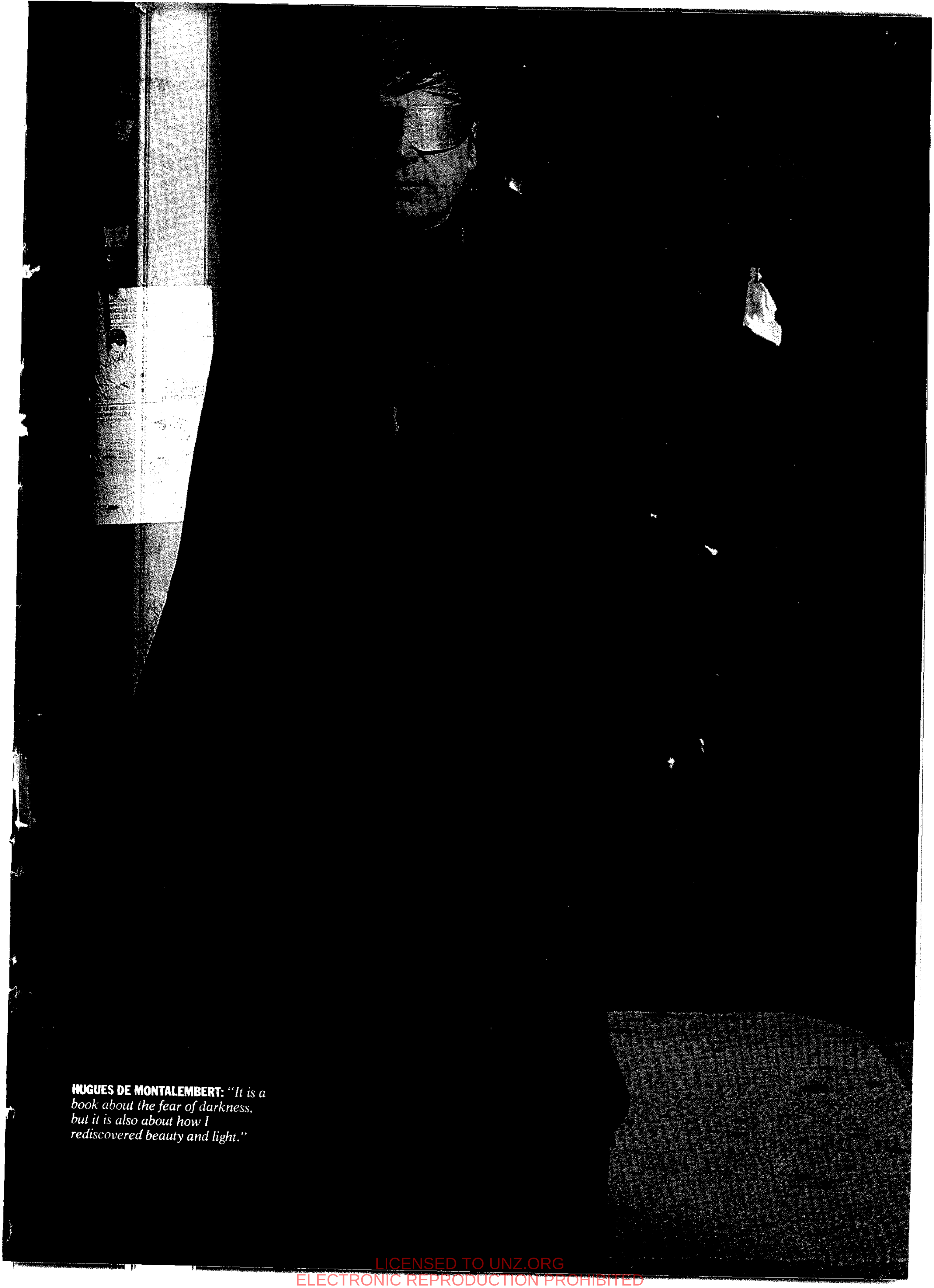
Oddly, de Montalembert gets those perceptions down on paper without any mention of who he is or what he has done, and the reader does not really care. But where did his courage come from? "My courage puzzles me but it is not mine," he writes; "it is the courage of this species, the human being."

De Montalembert is far too kind to the species. If his accident was a bit of bad luck, as de Montalembert insists, he seems to have dealt bravely with the consequences because of the good luck of who he is and what he had already seen and done.

"I often have wondered how I would have coped if I had worked in a bank for

Visum

PHOTOGRAPHED BY GERD LUDWIG



HUGUES DE MONTALEMBERT: *"It is a book about the fear of darkness, but it is also about how I rediscovered beauty and light."*

LIVING HELL: *There were days in St. Vincent's when de Montalembert just waited to go mad. "I know I'm going to crack," he wrote in his diary. "But when? Tonight? I listen to the approach of monsters."*

twenty years," he says. Hugues de Montalembert has never kept banker's hours.

IN 1983, DE MONTALEMBERT PURsued a woman he was in love with to Kashmir, where he found adventure instead, and the friendship of an old hunter who wanted him to meet a "holy man." For three days, he and the hunter traveled by horseback into the Himalayas. "I expected something extraordinary," he recalls. The monk took one look at the blind Frenchman and said, "You had a happy childhood." He smiles at the memory of the meeting, and of his childhood. "I had never thought about it before," he says, "but it is true."

The third of seven children, he was the son of a retired colonel in the French army and his Irish wife. De Montalembert grew up in Normandy, where his family has lived in the same grand château for three centuries. "It is very much *vieux* France," he says, "very aristocratic, not bourgeois at all. We know nothing about money. The family has been in the army for 500 years—until my generation." But there was the land—"a huge kingdom," he calls it—where he spent the first fifteen years of his life playing happily with the local children in the woods and fields of the de Montalemberts' 1,235 acres.

"Yes, I do have a title," he confesses when pressed—he is a count—"but all that is very far from my life. My elder brother is taking over the house, and I'm glad." Educated at Catholic boarding schools, de Montalembert was halfheartedly studying law at the University of Paris when he was "liberated" by the student riots in Paris in May 1968. But when the French right and left began to exploit the students' "spontaneous revolution" for their own political ambitions, de Montalembert decided he could live without French politics and a law degree.

"I decided to go to America with the only diploma I had—a master's in horse riding," he says. He got a job as a riding instructor at a Vermont summer camp featuring, he recalls fondly, "75 horses and 300 girls . . . I thought America was delicious." No doubt the girls thought the same about the French aristocracy, considering de Montalembert's playboy good looks and sensual smile. At the end of the summer, he hopped a bus for New York City, arriving at 3 A.M. "I discovered New York at the Port Authority—very dirty and very human. I loved it at once."

But he needed a job. "I decided to invest the only capital I had—a very good suit made by my father's tailor—in the delegates' lounge at the United Nations." Wearing that suit and the savoir-faire derived from centuries of good breeding, de Montalembert strolled past the security guards posted outside the bar. He quickly got a job on the staff of the French Translation Service. He could now afford to live in New York, meet people, and paint, a passion since childhood. In 1970, he married Idanna Pucci, a free-lance writer and filmmaker, and began working on documentary films in the U.S. and abroad, including *I a Dancer,* about Rudolph Nureyev and Margot Fonteyn, which appeared on French television and, briefly, at a New York movie theater.

After two years in Asia writing about and photographing Bali and the fall of Vietnam, de Montalembert and his wife separated in 1974. She stayed in Bali, while he headed to West Africa to work on an eight-hour television portrait of "traditional religion and power" in the People's Republic of Benin. During his year in Benin, once the kingdom of Dahomey (where many American slaves came from), de Montalembert became fascinated by African religion and was eventually initiated into the religious rites of West Africa, better known among New York's Haitians as voodoo. (Hispanics call it Santeria, and black American followers refer to it simply as "the Religion.")

He returned to New York in 1976 to devote himself to painting. "Hugues was a talented painter," says Pucci, who was divorced from him in 1979 and recently published her own first book, on the arts in Bali. "But he lacked focus. He didn't seem to have the obsession required to be a good painter." It took the loss of his sight to force Hugues de Montalembert to find his creative focus.

AFTER TWO MONTHS, DE Montalembert walked out of St. Vincent's Hospital, as he writes, "with six stitches in each eye, blind, handicapped, feeling a nausea for life." A cornea transplant had failed; both eyes were so badly damaged that there literally was nothing left to attach a new part to. His eyelids were sewn together to prevent further atrophy of burned nerves around the "steak tartare" that was once his eyes. He had no medical insurance. Pucci had discovered the New York State Crime Victims Board, but there was a snag: The police would have to confirm that de Montalembert had really been an innocent victim.

The cops, however, were immediately suspicious. They grilled de Montalembert in the hospital, and interrogated Pucci in private: Had he invited the alleged muggers in? Was he dealing drugs? Was he gay? The neighbors told stories about weird goings-on in the apartment—rituals, dead chickens. Was the attack the result of some bizarre voodoo ritual?

De Montalembert stuck to his story. Yet he no longer cared about the details of the attack; he could focus only on the pain. In the beginning, his eyelids tended to retract, allowing what was left of his burned eyelashes—"hard as darts"—to scratch his mutilated eyeballs.

Soon, however, he learned to ignore such torture, though he still ached from the fear of life. "What life?" he asked in the hospital diary he wrote partly because he was afraid of losing his handwriting ability. "I am afraid of rotting away, morally and physically, of giving up." He dreamed he was an old blind man returning home "with a big black accordion and his white cane"; no wife, no kids, just dinner out of a can in the dark. There were days in St. Vincent's when he just waited to go mad. "I know I'm going to crack. But when? Tonight? I listen to the approach of monsters." The painter in him was terrified that he would forget how to visualize images. Stretched out on his hospital bed, he would "make television" in his head to exercise his mind. He discouraged his family from visiting him in the hospital. "I had so much to deal with myself that my mother's grief—she is still grieving—would have been too difficult to handle," he explains.

Instead, there was Pucci, no longer a wife but willing to put her own work on hold for the full-time job of dealing with the police and putting her ex-husband's life back in order. There was also Aho, the old African priest who had initiated him into voodoo. De Montalembert writes about talking to Aho in the hospital room—even though he had just learned that the old priest was dead. Did he really believe the dead man was with him?

"When I didn't know how to cope, he was there," de Montalembert says with no trace of embarrassment. "He played a role not because he was a priest but because he was a survivor; he had been jailed by the Marxist government, beaten, starved, but they couldn't touch his mind." A friend brought Japanese faith healers to the room, an act of friendship that shocked the hospital staff.

Friends found de Montalembert's attachment to the gods of Africa strange, even crazy. But he knew he would now need all the help he could get. Minutes after leaving the hospital with Pucci, de Montalembert, weak-kneed and feeling as though every car on the street was coming right at him, heard a man shout, "Watch out for the step!" He stopped, holding on to his ex-wife's arm. "There is no step," she told him. He soon learned that the world of the blind is heavily populated by such sadists; fear would be his prime opponent.

STEELY LOOK: *The band "covers my fear, my wound, with a kind of brutal arrogance."*

EAGER TO REASSERT his independence, de Montalembert practiced walking around the apartment a friend had lent him. Amazed how furniture kept leaping out at him, he reported to his diary, "I have just experienced one of the major problems I will have to learn to cope with—my unfortunate tendency to veer to the left." Visiting a friend in the country, he slipped out alone to sit by the pool and listen to the news on a portable radio. Guided by the humming of the pool filter, de Montalembert made his way to the deck, pulled up a chair—and fell into the pool. Returning to the house to change his clothes, he failed to find it. Ten times. "To miss a house, really!" he scolded himself.

Living on about $500 a month from the Crime Victims Board—the police had found nothing to contradict his account of the attack—de Montalembert was accepted for rehabilitation at the New York Association for the Blind (the "Lighthouse") on East 59th Street, where he signed up for Braille, typing, cooking, housekeeping, and, for diversion, piano lessons. Throughout ten months of training, he remained ambivalent about the Lighthouse; every lesson, every day among the blind and their teachers, was only confirmation that he was blind, that this was no temporary setback. He played hooky, sometimes for as long as a week.

The dourness of the place got to him; the frustration of the teachers, upon whom students heaped their own frustration and bitterness, was almost palpable to him, though he is quick to concede that "the Lighthouse was what allowed me to get back on the street very quickly." He refused to identify with the blind or yield to the common temptation to believe their condition had ennobled them.

"Loss of sight is a mechanical accident," he writes, "not a state of grace or an event fraught with spiritual consequences." When a lecturer at the Lighthouse announced, "Since I've been blind, I have become a much better person," de Montalembert shouted from the audience, "Cut off your legs; you'll be even better!"

He soon learned that sarcasm and a sense of humor, two traits he still valued, were not much appreciated in a blind man. His cracks drew only silence. So did the only real change in his appearance after what he still calls "the accident"—a steel band he'd had designed to shield his sealed eyes. "Wouldn't it be better to wear regular glasses?" his mother asked him when he finally visited her in France. "That steel is a bit cruel." "I know," de Montalembert replied. An old friend visited him in Paris—and fainted when de Montalembert opened the door.

He insists he chose the metal band because he was "obsessed" by the worry that something he couldn't see would poke him in the eye and pierce right through to his brain. The band, he writes in *Eclipse*, "covers my fear, my wound, with a kind of brutal arrogance. This band rules out pity."

Hope, however, was allowed: One night at a party, he met a beautiful young Russian dancer and immediately fell in love with her. Shortly afterward, sitting on a wood bench outside the Lighthouse, exhausted from his training, his "creeping existence," and slightly hung over from the night before, he sensed her presence and then felt in his hand a thick piece of paper with Braille writing on it. His fingertips read, "I love you." De Montalembert says Valushka, the dancer, helped him to learn the gentleness needed to bounce off his hard-edged new world without physical or psychic injury. "Only touching her body can reintroduce beauty to me," he writes.

Valushka was convinced de Montalembert could regain sight in one eye. A stunning woman—"*Vogue* magazine beauty," says Idanna Pucci—who expressed herself through her gestures and eyes, she wanted her lover to see her. There was a doctor in Barcelona who was performing a unique and occasionally successful operation. Valushka made all the arrangements. Against his best instincts, de Montalembert rode on her hope to Barcelona. "I opened up your eyelids," the doctor informed him, "and nothing can be done."

When he phoned Valushka with the verdict, she said nothing and, he writes, "sadly moved away" to Bali. De Montalembert followed her, but he couldn't persuade her to rejoin him. And the story ends, without bitterness toward Valushka. "Women saved my life," he says.

"It is true," says Pucci. "I was his sister, practical and down-to-earth—though I'm not—and then there was Valushka, through whom he lived the fantasies and romance he needed to survive." "The flame she has lighted in me has never com-

THE ROAD: *“I come back with wonderful stories, and images. Two months after my trip to the Himalayas, I was still seeing the monastery and the mountains. Of course, it was* my *Himalayas that I saw.”*

pletely gone out,” de Montalembert writes, “and I am no longer prey to darkness.”

“HUGUES IS PRETTY MUCH the same person I have known for seventeen years,” says Michael Hanulak, a New York photographer and friend. “The only difference is that before his accident there was a lot of partying, working when he felt like it. No push. Now he’s serious about his work.”

And about his independence. De Montalembert’s prime vanity is his ability, his compulsion, to travel alone. Based now in a small seaside village in Italy where he can live comfortably for $500 a month, he prefers to travel as much as possible. The success of his book in France allowed him to live part of last year in Portugal, Sri Lanka, and Singapore, with visits to Paris, London, and New York. “I had to make a decision,” he explains, “to travel or have a home. I couldn’t afford both. I prefer to be robbed if that is the price of not being a prisoner in my own home.” Such bravado provoked a blind man in the audience of a Belgian television show to charge that de Montalembert was lying about traveling alone.

“People don’t realize how easy it can be,” he says. “You’re the first to go on the plane, the first off, people help you with your baggage. The real fear comes when I’m deciding to go someplace, the incredible vulnerability of being blind and in a strange place. But once you arrive, there is no time to be scared.” On a recent trip to Montreal to promote his book, he praised the liberating effect of travel to a group of young blind people, and, he recalls with some regret, “my advice was received with a hostile silence.”

But why travel to exotic places that he cannot even see? “I do it for the adventure,” he says, “and to meet people I could never meet sitting in my room. I was scared to death before my trip to the Himalayas. But the rewards are always beyond any expectations. I come back with wonderful stories, and images. Two months after the trip, I was still seeing the monastery and the mountains in my mind.” And then he adds, with a puff of a cigarette, “Of course, it was *my* Himalayas that I saw.”

In a new city, de Montalembert gets “a sense of place” by asking anybody on the street for descriptions of where he is standing; he listens to the city, smells it. “There is a physical aspect and a mentality to each city,” he explains, talking about recent stopovers in Cleveland and Boston. “I didn’t see Boston, but it *looked* very different, believe me, from Cleveland. When I’m somewhere, I’m all radar.”

De Montalembert provides an example of this street radar in *Eclipse,* writing about the first time he ventured out of his apartment alone, after a distressed phone call from Valushka. He wanted to rush to her side to console her, but he had forgotten to go to the bank and didn’t have the cab fare. He decided, insanely, to walk to her place—30 blocks away, at 3 A.M.: “The warm night touches my face, my hands. I stand still for a long while, my long fiberglass cane held in front of me like a fencing foil ready for a duel with darkness.... Sounds of emptiness echo from the neighboring garage, drawing me in. I resist and follow a straight line. There’s the bank whose glass walls form the corner of the street and Madison Avenue.... At one point, I stop without really knowing why; my brain is flashing the danger signal. I put my hand out slowly and, a foot from my face, touch a metal pole that my inexperienced cane had not detected.”

He knows New York better than he does any other city in the world and still loves it the best. Expert in the smells and sounds of the neighborhoods of Manhattan, he speeds along the sidewalks, tapping his wood cane, sometimes slowed by a shopkeeper’s shouts of “Are you crazy? Slow down, you’ll kill somebody.” But de Montalembert says that, apart from his tossing a cigarette into a woman’s handbag while climbing on a bus and tripping up slowpokes in his way with his cane, his travels in the city have been uneventful. Still, any companion will need the grace of a tango dancer to negotiate the sidewalk traffic and the ups and downs of Manhattan curbstones with de Montalembert hanging on to his arm and insisting on moving at an absurd pace. It is also like walking the streets with a movie star: Few can resist staring into that silver metal band, only to see their own curiosity stare back.

DE MONTALEMBERT NOW lives mainly off his writing and the kindness of wealthy friends with spare rooms and homes around the world. “He could have lived off the rich women he knows and meets,” says Hanulak. “Hugues has always attracted beautiful women.” Inevitably, the combination of his good looks and blindness brings out the nurturing instincts in those women who seem to specialize in wanting to save certain men. “They don’t know he is much more difficult to catch than any other man,” says Pucci. “It’s a real trap, and they suffer terribly.”

So, apparently, does de Montalembert, but then he can write about his failed love affairs. His next book, as yet untitled, tells the story of a summer two years after the mugging. “Everything I had planned goes wrong,” he says in summary. “The girl I am in love with doesn’t show up; I hear she’s in Malaysia. I jump into a plane to go find her, but instead I find other things. It’s all true, and very funny.”

He writes every day on a small portable electronic typewriter, though not before he has already composed and revised in his head. “The process is a lot closer to filming than writing,” he says. “I see it all, like daily rushes, compose it, commit it to memory, and write it in short takes. My chapters are short mainly because I can’t remember what I’m working on from one day to the next.”

The combination of the sounds de Montalembert hears and the objects he senses around him conjures up a rich bundle of images in his mind that give his writing a strong sensory style, often remarkably visual. To exercise his visual memory, he arbitrarily assigns colors to flowers, to women’s hair, to dogs. “When I think back over a certain event,” he explains, “I have to make an effort to remember that I actually didn’t see it, that it was only imagined.” In *Eclipse* he recalls the doctor’s waiting room in Barcelona with a painterly eye: “The hall is immense, gray, white and black; Velázquez’s colors, only the pink is missing. The color scheme ties the building to the 1940s; its fascist architecture is heavy, solemn. Under a cupola, half-mutilated Greek and Roman statues look down indifferently upon a tempestuous sea of Mediterranean faces ... Arabs, Greeks, Spaniards, some myopic, some presbyopic, others blind.... It sounds like a factory and smells of money.”

Seven years after that nightmare in the Village, Hugues de Montalembert is enjoying a burst of creativity that any artist would envy. Few writers or painters ever have the chance to perceive a familiar world in a new, deeper, exotic way. Tragically, de Montalembert got his chance; happily, he has the skill to bring us all along on his trip deep into the interior of blindness. ■

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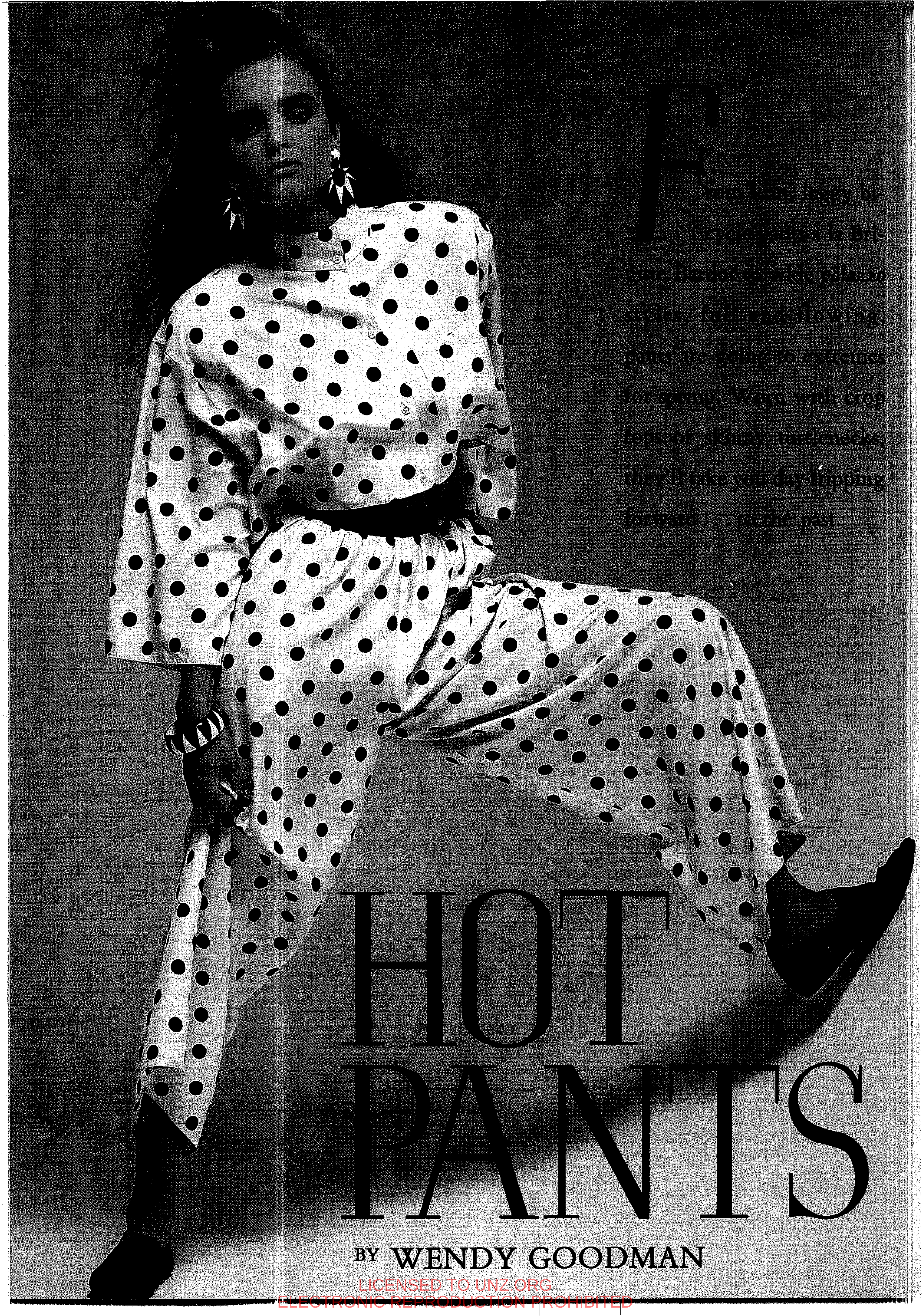
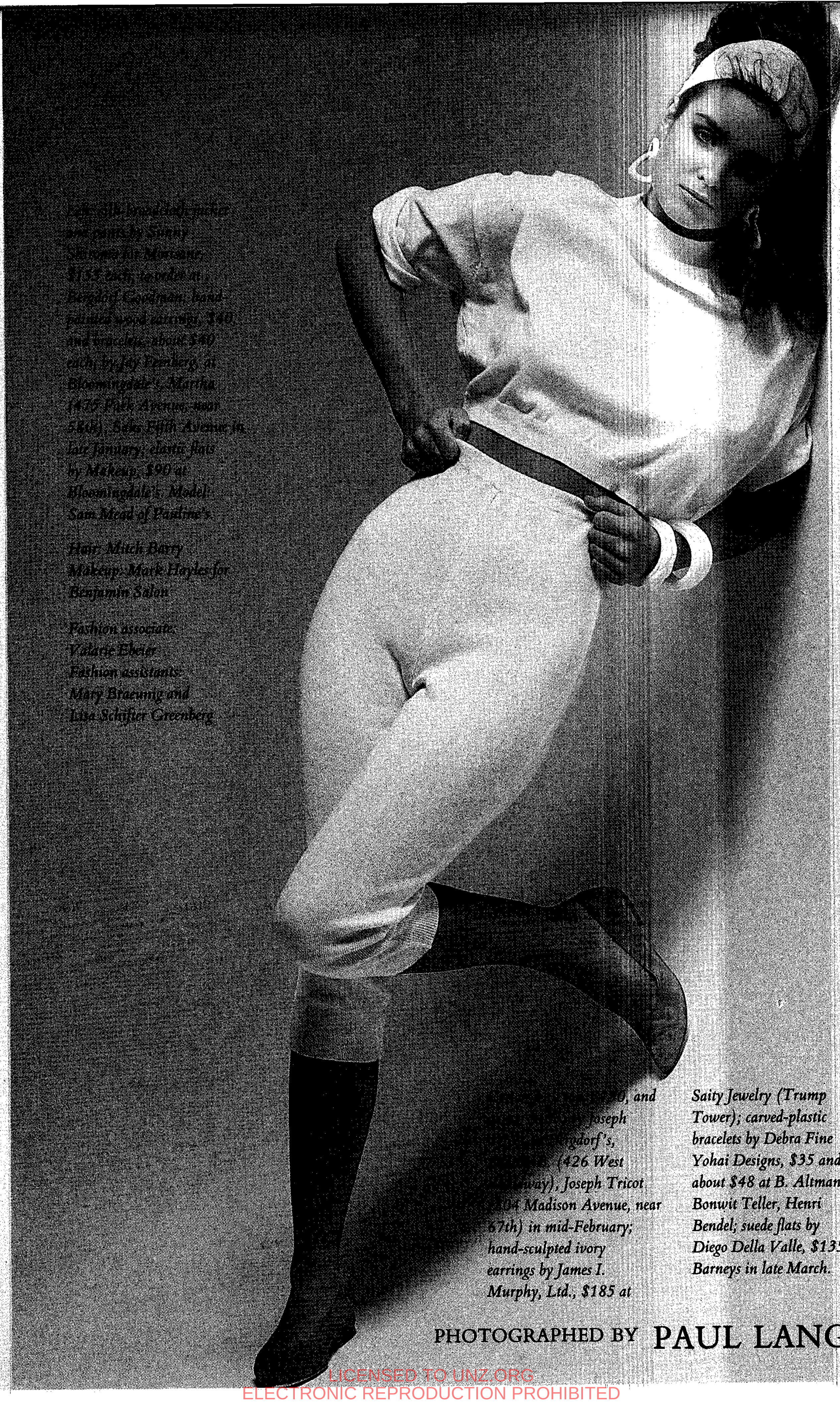


HOT PANTS

BY WENDY GOODMAN

From lean, leggy bicycle pants à la Brigitte Bardot to wide *palazzo* styles, full and flowing, pants are going to extremes for spring. Worn with crop tops or skinny turtlenecks, they'll take you day-tripping forward . . . to the past.



Left: Silk broadcloth jacket and pants by Sonny Shimono for Mousante: $155 each, to order at Bergdorf Goodman; hand-painted wood earrings, $40, and bracelets, about $40 each, by Jay Feinberg, at Bloomingdale's, Martha (475 Park Avenue, near 58th), Saks Fifth Avenue in late January; elastic flats by Makeup, $90 at Bloomingdale's. Model: Sam Mead of Pauline's.

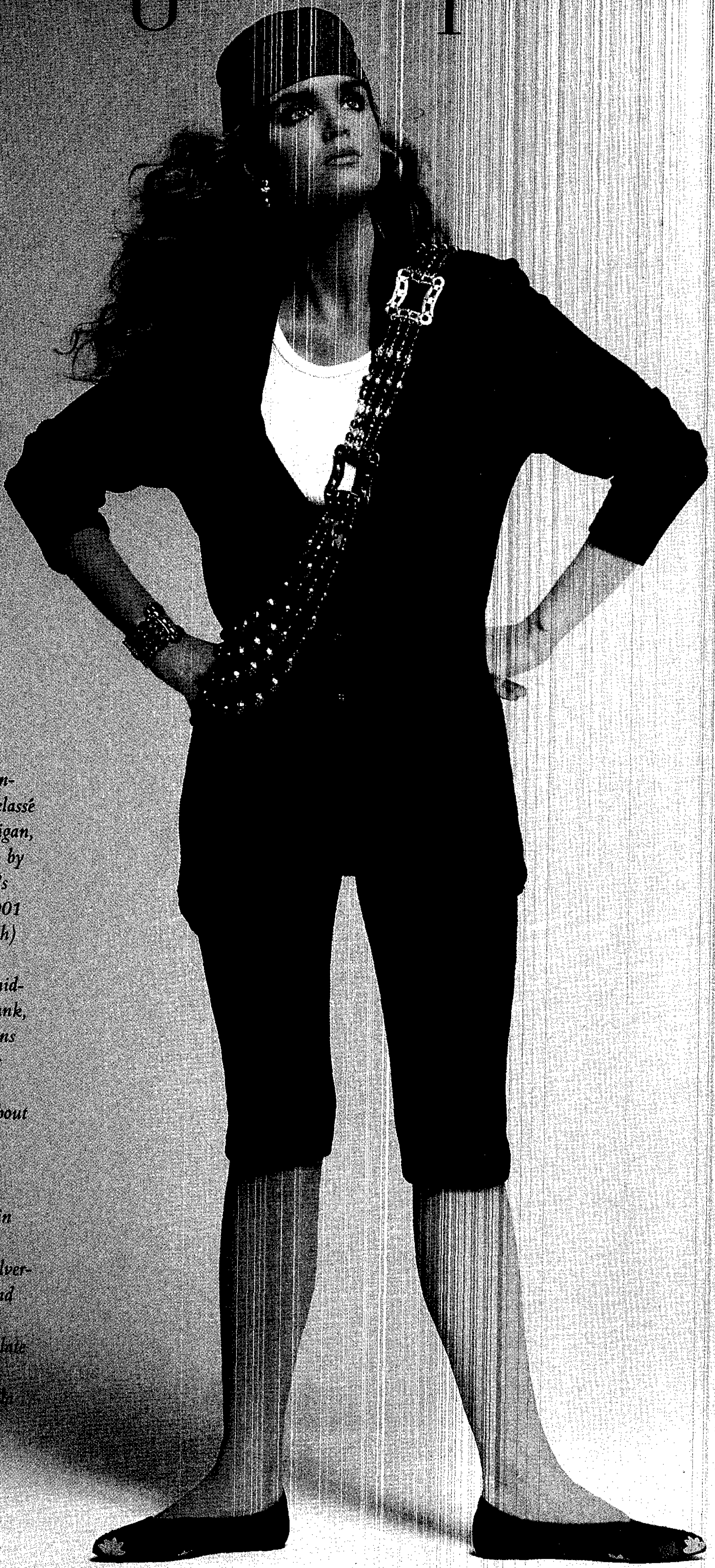
Hair: Mitch Barry
Makeup: Mark Hayles for Benjamin Salon

Fashion associate: Valarie Ebeter
Fashion assistants: Mary Braeunig and Lisa Schifter Greenberg

[illegible], and [illegible] Joseph [illegible]gdorf's, [illegible] (426 West [illegible]way), Joseph Tricot [illegible]04 Madison Avenue, near 67th) in mid-February; hand-sculpted ivory earrings by James I. Murphy, Ltd., $185 at Saity Jewelry (Trump Tower); carved-plastic bracelets by Debra Fine Yohai Designs, $35 and about $48 at B. Altman, Bonwit Teller, Henri Bendel; suede flats by Diego Della Valle, $135 at Barneys in late March.

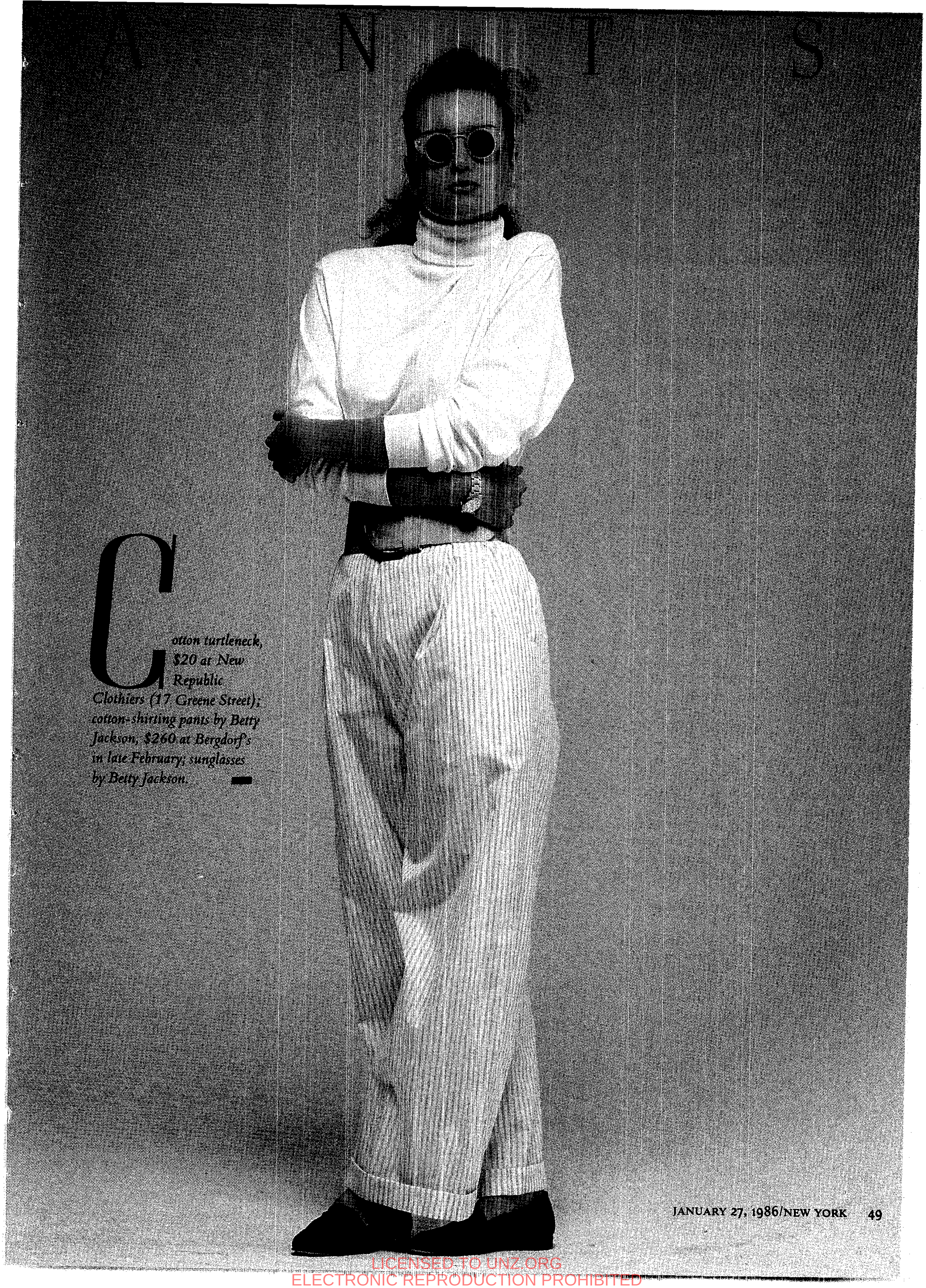
PHOTOGRAPHED BY PAUL LANGE

HOTP



Antron-matelassé cardigan, $140, and pants, $90, by Sally Beers, at Farmer's Daughter and Son (1001 First Avenue, near 55th) and Style Council (68 Thompson Street) in mid-March; ribbed-cotton tank, $20 at Tous les Caleçons (72 Thompson Street); cotton-knit toque by Patricia Underwood, about $65 at Bendel's and Bergdorf's; silver-and-enamel earrings by Jay Feinberg, $35 at Saks in late January; antique-Austrian-crystal-and-silver-bead necklace, $425, and bracelet, $100, by Eric Beamon, at Barneys in late January; embroidered suede flats by Diego Della Valle, $135 at Bloomingdale's in early March.

ANTS



Cotton turtleneck, $20 at New Republic Clothiers (17 Greene Street); cotton-shirting pants by Betty Jackson, $260 at Bergdorf's in late February; sunglasses by Betty Jackson. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

City Sweets

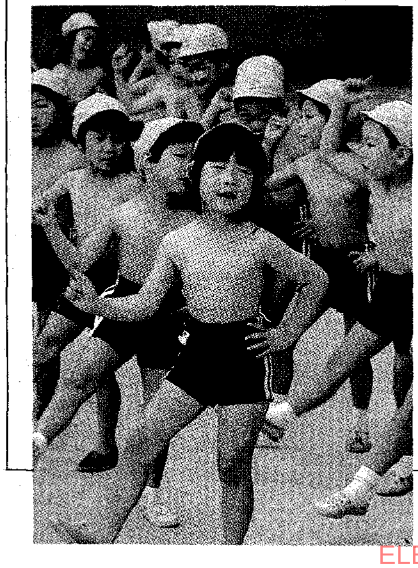
January may be the bleakest month for New York's favorite sport—people-watching—but Kathy Van Steenwyk has come up with a solution. She's baked a cityful of gingerbread people called Gastro-Gnomes and dressed them in appropriate sugar-coated attire. There are soignée ladies in Paris fashions and punk-rockers in leather jackets, as well as runners, ballet dancers, bike racers, even sleepy children in their pajamas ($7.99 each). In addition to visual delight, *these* folk provide alimentary satisfaction.

PIATTI PRONTI/*34 West 56th Street*
315-4800

Shooting Stars

What happens when you turn 100 photographers loose in Japan for one day and give them instructions to shoot the everyday Japan—from its fish markets to its bathhouses—with the proviso that each shot be extraordinary and capture a typical day? Well, if you have artists like Eddie Adams, Jodi Cobb, Wilbur E. Garrett, Steve McCurry, and the 96 others who took part in this project, you wind up with *A Day in the Life of Japan.* It's the brainchild of Rick Smolan and David Cohen, who orchestrated similar books on Australia, Hawaii, and Canada. Bringing photographers to Japan might seem bizarrely redundant, but when *these* lenses were trained on this camera-obsessed country, the results were truly astonishing.

A DAY IN THE LIFE OF JAPAN/Collins Publishers/$39.95

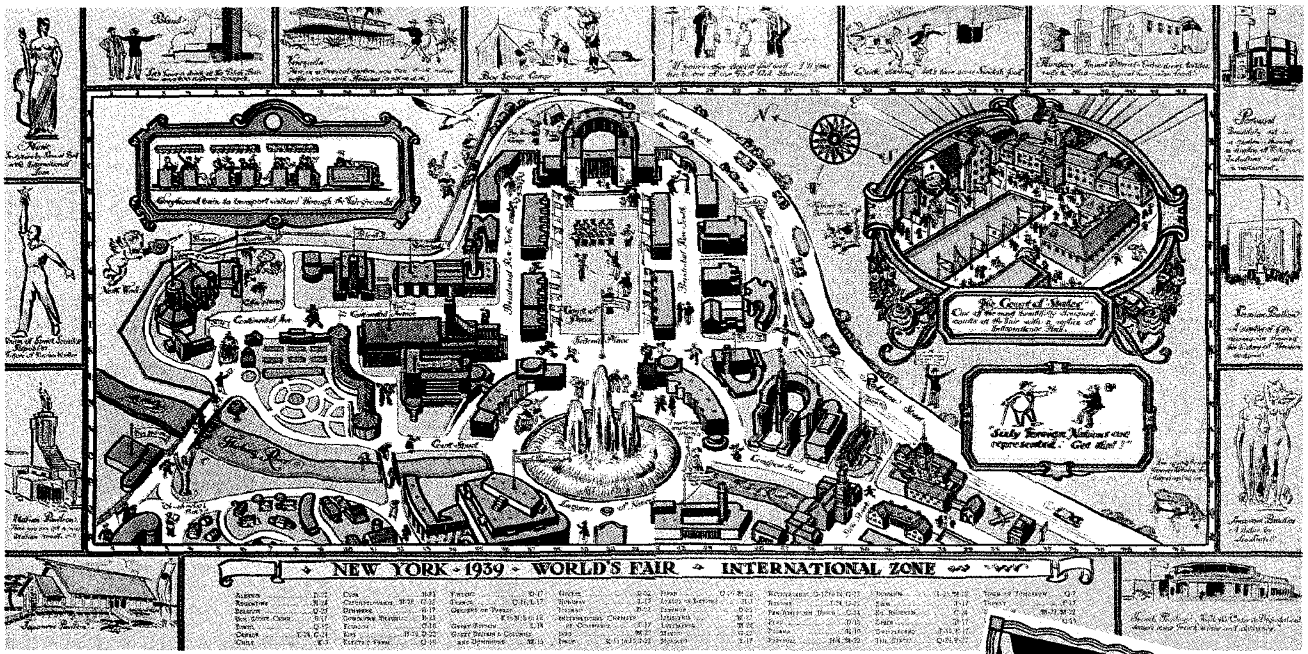


Seeding Lady

New Yorkers will not only find 70 of the top dealers at this season's Winter Antiques Show, they'll also find a delightful Alice in Wonderland garden, created by that doyenne of gardeners, C. Z. Guest (with Elvin McDonald). This year's show features an exhibition of nineteenth-century toys, so a childlike garden for the courtyard seemed appropriate. Guest has created one that would surely delight the tiny Alice: Topiaries are only seven inches tall; tomatoes, peppers, and beans doll-size; daisies, orchids, and roses diminutive. The show itself will offer such irresistibles as Indian glass sconces and a domed American mahogany cabinet with scalloped shingles and a clock. And the best part is that the proceeds from admissions and the accompanying lecture series, preview parties, and catalogue will go to the East Side House Settlement to provide day-care services and programs for teens and senior citizens in the South Bronx.

WINTER ANTIQUES SHOW/*Seventh Regiment Armory/Park Avenue at 67th Street*
665-5250/Saturday, January 25, through Sunday, February 2/Admission $7

Photographs: top, S. Baker Vail; left, Jodi Cobb; right, Ted Hardin; bottom, Steve McCurry/Magnum.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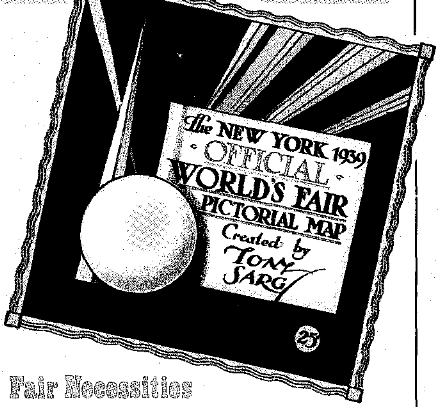

Fair Necessities

The 1964 World's Fair is the one we all remember, but the 1939 fair is the one that's legendary. Small wonder, when you consider it had the designs of Alvar Aalto and Norman Bel Geddes, murals by Lyonel Feininger and Rockwell Kent, sculptures by Isamu Noguchi and Alexander Calder, and music by Kurt Weill and Aaron Copland. And it had Tony Sarg's enchanting "official pictorial map" to guide people through it all. Although the fair celebrated the "World of Tomorrow" with displays of advanced technology (fluorescent lighting, television, electric typewriters, and a robot called Elektro), the map, with its amusing graphics in joyful colors, pointed out the fair's more timeless side—aching feet and lost children. Now the owner of the New York Bound Bookshop has put together a small collection of Sarg's original foldout maps ($35) with a larger group of posters of the fair ($65 to $350). Who says you can't buy memories?

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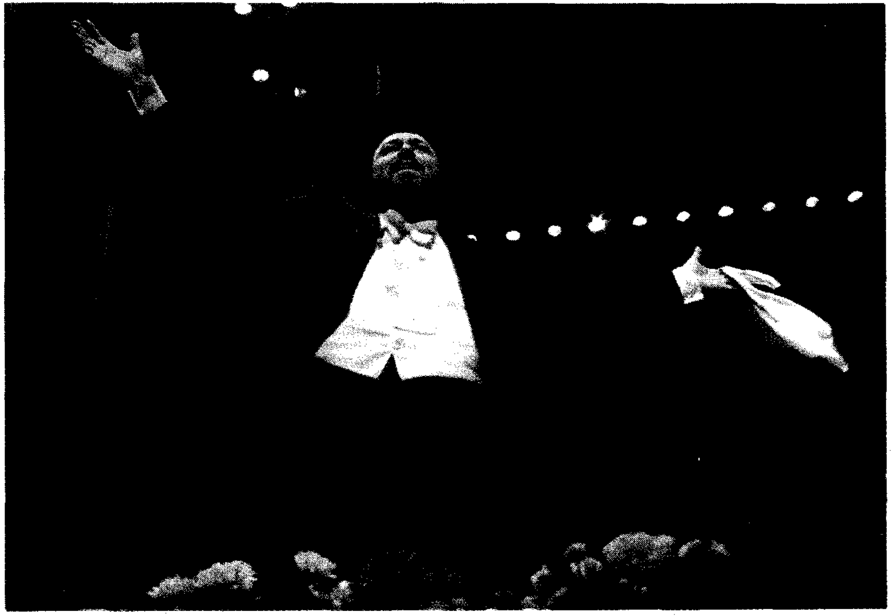
Photograph, bottom: Mark Jenkinson.

Music/Peter G. Davis

THE PAVAROTTI SHOW

"...Today, the tenor is not an opera singer at all but a popular entertainer in the tradition of unlikely show-biz personalities..."



"PAVAROTTI PLUS!": *Soft-core culture or a classical project of "big magnitude"?*

Luciano Pavarotti IS BACK IN TOWN, generously bestowing himself on all sides. After warming up his fans with two gala concerts—"Pavarotti Plus!," televised live from Avery Fisher Hall, and a Verdi *Requiem* sponsored by the Richard Tucker Music Foundation in Carnegie Hall—the great tenor returned to the Met, where he is presently appearing in sold-out *Tosca* performances and preparing to sing his first local Radames in *Aida.* A new London disc of Italian pop songs—*Passione* (417 117)—is selling briskly, and a recent autograph session at Tower Records lasted until well after midnight, as thousands of admirers waited patiently for their chance to meet opera's No. 1 personality.

Pavarotti used to puzzle me, but now, I think, the message is finally getting through. For years, I persisted in thinking of him as an opera singer with a superior vocal endowment, the tenor most likely to carry on in the tradition of Caruso, Gigli, Bjoerling, and Tucker. Even when making music had ceased to be his primary concern, there was still that glorious voice and hope for the future. By now, though, it must be clear to everyone that the Pavarotti of today is not an opera singer at all, but a popular entertainer. Music, of course, remains an important component of his act, but its function has become purely cosmetic, an accessory to enhance the star's personal attractions.

This is hardly a new phenomenon, even among classically trained musicians, but it still creates confusion. One usually sensible music critic seriously urges us to consider Pavarotti's self-indulgent Cavaradossi in the Met's *Tosca* as some sort of weird, avant-garde performance art. After all, it's only *Tosca,* and such old-fashioned trash probably deserves to be treated with contempt by an ego-driven performer. I, however, prefer to view Pavarotti's current activities as "classical projects of magnitude," a term used by the tenor's ingenious manager and packager, Herbert Breslin, while talking about his famous client in a New York *Times* interview after the Fisher Hall concert. And Breslin only carried the concept to its logical conclusion when he daringly added, "No classical project of magnitude—I mean *big* magnitude—can get off the ground today without the involvement of Luciano Pavarotti."

Wow! That may sound like fatuous flack-talk, but it's not, really—in the world of classical music, only the name Pavarotti automatically means a sellout. Huffy purists may fume and label a "classical project of magnitude" like "Pavarotti Plus!" a tawdry and exploitative evening of junk, the sort of soft-core culture too often televised live from Lincoln Center. More philosophical critics will merely yawn and dismiss the whole occasion as just one more pedestrian concert of no musical value. Such narrow-minded types have missed the point of these things, which were never meant to be judged for musical content. The size of the event, the size of the audience, and the size of the star are the important considerations, and on all three counts "Pavarotti Plus!" definitely qualified as a classical project of big magnitude—well, perhaps only medium magnitude, compared with some gala Pavarotti shows of the past, but let's not quibble.

What gave this one a different twist was the participation of eight youngish, personable American opera singers blessed with attractive voices and busy careers, not to mention this chance to sing duets and ensembles on national television with Pavarotti—Susan Dunn, Jerry Hadley, Mary Jane Johnson, James Morris, Cheryl Parrish, Alan Titus, Carol Vaness, and Delores Ziegler. I have admired them all in other contexts, but it was mildly distressing to hear them roar through each number so crudely and mechanically. Occasionally, one of them would briefly make expressive contact with the music, but such moments were fleeting, and most of the time they just stood and bellowed. But there I go again, falling into the trap and making irrelevant musical criticisms about a classical project of magnitude.

Of course, the special Pavarotti presence is the focal point of these "concerts," and his own blunt-edged vocal behavior is bound to set the tone of the evening and infect his colleagues' work. Pavarotti's music-making may have become increasingly slovenly and unimaginative over the years, but his top register still rings out with bright, dependable clarion security, and that is all a tenor really needs to win applause. Although the background surroundings may alter slightly, Pavarotti always looks the same—the face wreathed in smiles, that small white tablecloth dangling from the left hand, the massive frame quivering with emotion, arms outstretched in a welcoming embrace. Even the music he sings has narrowed down to a safe and predictable handful of tenor chest-

Photograph by Laine Wilser.

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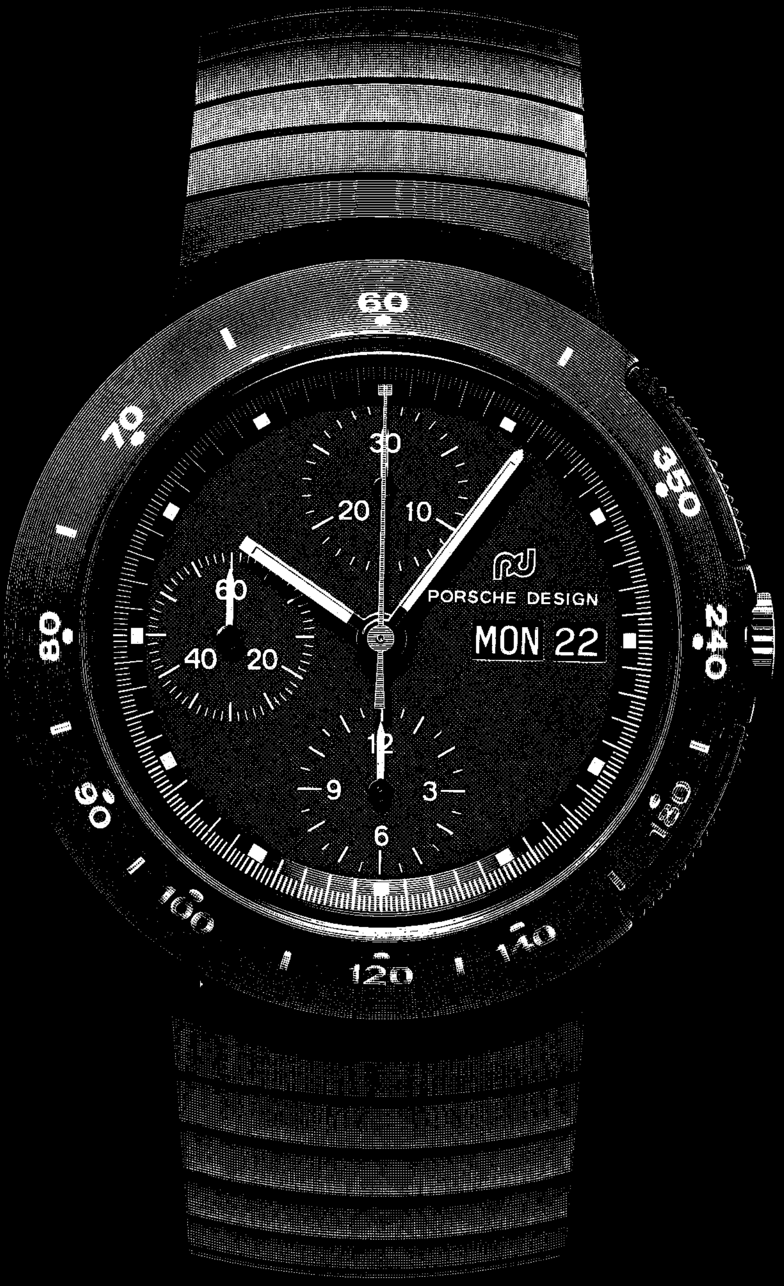
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nuts. This is clearly a winning formula, and it is doubtful that the Breslin management will tamper with it again by risking another project such as *Yes, Giorgio,* the disastrous film that nearly ruined the tenor's career a few years ago.

It took a lot of careful repackaging for Pavarotti to repair that mistake, but now nearly everyone is once again responding warmly to this gigantic, strangely vulnerable Italian teddy bear. Even if he could not turn himself into a film personality, Pavarotti retains his box-office appeal, and perhaps he is now a bigger concert attraction than ever in this country—a variety show all by himself. But then, as P.T. Barnum understood so well, we Americans have always had a soft spot for lovable grotesques, and in many respects Pavarotti carries on the tradition of such unlikely popular show-biz personalities as Tom Thumb and Jenny Lind, Tiny Tim and Liberace.

I will say, though, that Pavarotti deserves credit for honoring his commitment to the Richard Tucker Music Foundation's tenth-anniversary performance of the Verdi *Requiem* last week. It was to have been an all-star affair, but the cancellations began several months ago with the conductor, James Levine. Then Mirella Freni defected, followed at the last minute by her replacement, Montserrat Caballé, who, we were asked to believe, had been grounded in Spain by inclement weather. So Susan Dunn, the 1983 Tucker award winner, stepped in to sing the soprano part, and Isola Jones deputized for the suddenly indisposed Tatiana Troyanos. Appearing as scheduled were Paul Plishka, the New York Choral Artists, and the Metropolitan Opera Orchestra, conducted by Giuseppe Patane. So it goes in today's crazy opera world, where planning is so often carried out in two stages: A fantasy cast is signed up five years in advance, but the real singers must be rounded up on the day of the performance.

Despite it all, this was a Verdi *Requiem* well worth hearing. The Met orchestra sounded magnificent under Patane, who led an interpretation that had dramatic power and forward momentum as well as a keenly felt and eloquently phrased lyrical impulse. Patane fell out of favor with Met management a couple of years ago, but the dispute should be patched up immediately—the company needs him badly. Susan Dunn was also a memorable soprano soloist, her warm, full-bodied, unblemished voice responding eagerly to each expressive moment in the score. By now, Dunn has picked up most every vocal award the world has to offer, but her career mysteriously continues to proceed at an almost too cautious pace. A young singer with such a quality instrument should, of course, handle it with care, but surely the time has come for this exceptional talent to be heard more widely. ■

Movies/David Denby

BACK TO THE FUTURE

> "...The best things in *Brazil* are just weird comic riffs; when Terry Gilliam turns to plot, he loses his edge..."

TERRY GILLIAM'S HARD-PUFFING **Brazil**, an apocalyptic slapstick farce set in the totalitarian future, is not, I'm afraid, my kind of movie. The Los Angeles critics have named it best picture of 1985, and the movie has been widely praised for originality. Yet I feel that I've been watching one version or another of this fantasy for years: an England pacified and dead except for a few nameless terrorists; a faceless bureaucracy staffed by clones in gray suits; polite men using torture machines with clinical precision, destroying the last vestiges of individualism; and surviving somehow, one lonely, frightened, and diffident man, rebellious only in secret, who runs, forever runs, down paranoid corridors, dodging the police and looking for that beautiful girl he has met fleetingly and wants to possess....

It's not just that the subject matter of *Brazil* is all too reminiscent of *1984*, which was made into a numbingly bad movie recently; *Brazil* is also reminiscent of countless ambitious avant-garde and student films. That paranoid mood is the anthem of the Western avant-garde, a luxury of free people. I hate to sound like Norman Podhoretz, but as I've got older I've grown less tolerant of it as a mood, for it's obvious—isn't it?—that even right-wing leaders like President Reagan or Prime Minister Thatcher would have some trouble setting up the Thought Police. Further, I'm depressed by a satirical method in which faces are filmed through distorting lenses or covered with grotesque masks, and elderly people are portrayed as mean-spirited loonies while a single beautiful young woman represents Life and Sex and Revolt.

But I should quickly add that until it goes sour at the end, *Brazil* is often very funny, sometimes awe-inspiring and frightening. Tom Stoppard and Charles McKeown worked on the screenplay as well as Gilliam, and the greatest achievement of these gentlemen is a portrait of a soulless future in which there are no fixed rules. Yes, this future England is brutal and dead, and people are arrested for incredibly trivial reasons; and yes, everyone is stoned on popular culture—Hollywood movies of the thirties and forties and sugary songs like "Brazil"—which seems to represent the population's lost hopes, its nostalgia and desire.

THREE FROM 'BRAZIL': *Jim Broadbent, Katherine Helmond, and Jonathan Pryce.*

These are all standard anti-utopian flourishes. But Gilliam, who was a member of the Monty Python troupe for many years (he was the American one, who looked after the visual design), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché.

For a long time, the movie is wonderful to look at—a set designer's eccentric triumph. There are the cavernous public spaces with gray walls steeper and higher than the Grand Canyon; and there are the cramped and mingy apartments whose plumbing and electrical works go on the fritz, push through the walls, and begin to take over, their tentacly arms filling every corner of the room. Privacy doesn't exist in this future society: Something is always coming at you. A spindly robot, a *nudzh*, won't keep his hands to himself. Rich women eating lunch are interrupted by terrorist bomb blasts that send limbs and blood flying all over the place; the ladies try to complete their meal in peace. Bureaucratic goon squads making an arrest break into apartments with guns drawn; when they come to fix a leak, they also break in with their guns drawn. At the same time, these state employees are jarringly polite; they flash menacing smiles that let people know they had better be grateful for the terrible things done to them. A dislocated good cheer rules the day.

Gilliam's joke is that because this is *England*, the totalitarian future doesn't work; the country isn't even minimally efficient. Yet it would be a mistake, I think, to look for any deep meanings, political, philosophical, or otherwise, in *Brazil*. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious kinds of sententiousness. The movie is more grotesque than politically abrasive. As often happens in Monty Python work, the comedy takes the form of bizarre physical mishaps, and the soundtrack is filled with giggly, squally, echoing voices—a holdover, perhaps, from the earlier *Goon Show* era of British radio comedy.

Here and there, the movie is funny in ways that can't be accounted for—the jokes aren't tied to any "theme" or idea. At one horrifying moment, a girl with a voice higher than Yma Sumac's bursts in to deliver a singing telegram; Ian Holm, in a classic Ian Holm role as a prissy functionary, walks from one side of his

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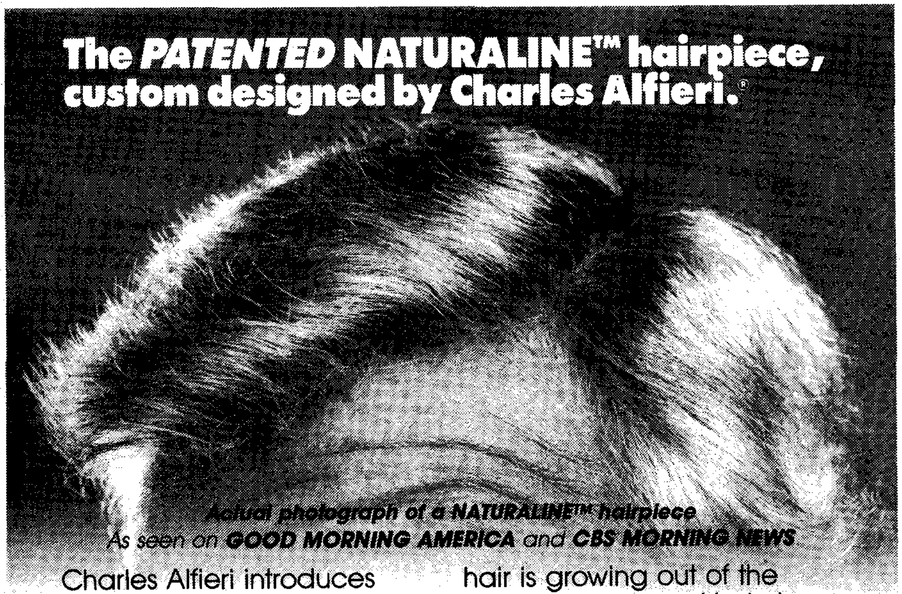
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office to the other bent over from fear—he practically skins his nose on the desks, he's so crumpled. Robert De Niro shows up, with a black hood and a cigar, as some sort of rebel leader who swings in and out of buildings on a rope. And Jonathan Pryce, who has a long jaw and a doggy, restlessly enthusiastic manner, makes a fine harried hero. Pryce's character, Sam, isn't one of nature's noblemen: He just wants to get by—until he sees Jill (Kim Greist), the blonde he's been dreaming about all his life.

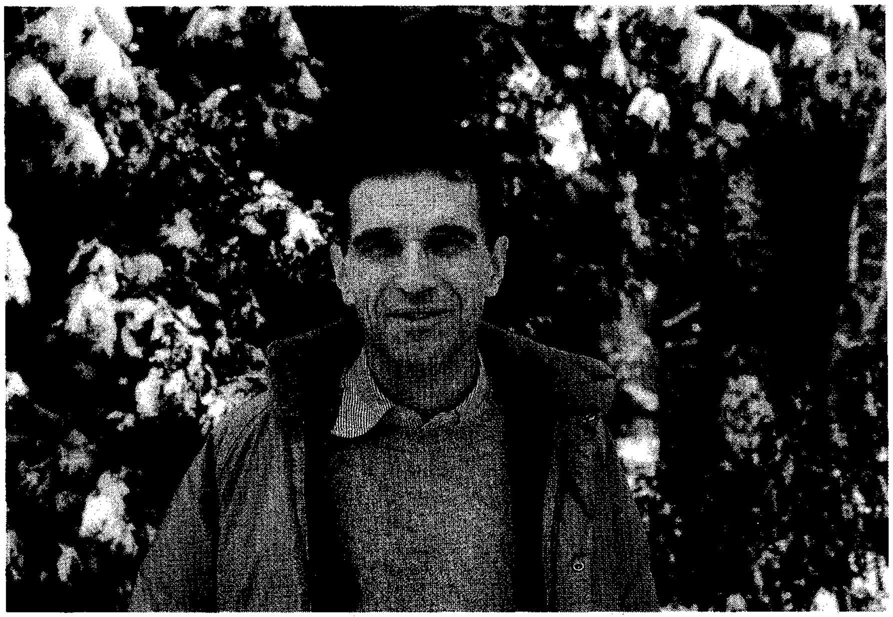
The finest things in the movie are just weird comic riffs, and when Gilliam turns to plot, he loses his edge. *Brazil* becomes a conventional protest against domination, with laborious chases and battles. Gilliam tries to make a big movie, but his ideas work best when they're nattering and small. Like so many movie fantasists, he has only a rudimentary feeling for narrative, so he has to continue topping himself with outlandish effects and violence just to keep things moving; the movie fantasist is probably the last person on earth to know when he's become a bore. *Brazil* goes on and on, and after a while, Gilliam's not having anything to say becomes a handicap. His last picture, *Time Bandits,* had some of the same wearying fecundity, and so did David Lynch's *Dune.* By the end, *Brazil*'s battered hero, strapped into a torture chair, is left staring at nothing; he's been wiped out. Many moviegoers may feel the same way.

THE ENTERPRISING BRITISH PRODUCER David Puttnam has brought out a series of low-budget movies, all on the subject of first love; each will play, on a limited basis, at the Embassy 72nd Street Twin. The first of these, **Sharma and Beyond,** which was written and directed by Brian Gilbert (it's his first film), has the fine-grained complication and moral interest of a good short story. The hero, Stephen Archer (Michael Maloney), is an energetic, pleasant young man who teaches English to foreign students in a London school. On the side, he is working on an ambitious science-fiction novel of the mythological sort, a work—alas!—that is an imitation of a famous trilogy written by his idol, the formidably eccentric curmudgeon and sf master Evan Gorley-Peters (Robert Urquhart). Hoping for the older man's patronage, Stephen makes love to Gorley-Peters's daughter, Natasha (Suzanne Burden), a depressed girl locked in a wrathful, unhappy tug-of-war with her famous dad. Is the polite, exuberant Stephen simply a scoundrel? Like many young men eager to get ahead, he is both ardent and opportunistic, and *Sharma and Beyond* is the story of his moral education. Brian Gilbert directs with a fine feeling for the hidden corners in his characters and the ambiguity of benevolent gestures. ■

Books/Rhoda Koenig

GOING FOR THE GLOW

> "...A good, if simple, liberal, Coles gives us children whose speeches leave us with a feeling of nice, warm complacency..."



ROBERT COLES: *Talking to children in South Africa, New Orleans, Rio, and Belfast.*

The Moral Life of Children, *by Robert Coles. The Atlantic Monthly Press; 302 pages; $19.95.*

The Political Life of Children, *by Robert Coles. The Atlantic Monthly Press; 341 pages; $19.95.*

"ALL RIGHT, THEN, I'LL *go* TO HELL!" Huck Finn's words, when he decides that his friend Jim is not a piece of property but a man, and that he will help him escape, are among the most thrilling in all literature: the declaration of a child setting himself apart from a wicked society. The origins of morality and political beliefs in children have not had much attention from psychiatrists, who indeed are often opposed to moral inquiries, preferring to replace the idea of evil with that of disease. Responding to this, Robert Coles has reviewed his 30 years of interviews with children and conducted 10 years of new research that exemplifies his concern for the "hungry and malnourished and poorly clothed" "in dozens of nations in all this world's continents save Antarctica" (the pedantic and the apocalyptic are frequently at war in Dr. Coles's prose).

Ruby Bridges, who was among the children who began school desegregation in New Orleans in 1961, is one of Coles's small heroines. Every day, six-year-old Ruby would walk past angry white crowds that swore and spat at her, but she would just walk on, smiling. She told Coles at the time, "The minister said God is watching and He won't forget.... The minister says if I forgive the people, and smile at them and pray for them, God will keep a good eye on everything." Recently, Coles met a more problematic moral being—a teenage prostitute in Rio who gives most of her earnings to the street children. The nun she hands the money over to says calmly, "She sins daily, as do we all."

But Coles is also interested in children who don't develop into such outstanding characters. "You have to leave people to be themselves, and not try to turn them into what you want them to be," says a thirteen-year-old girl in what seems to be an exemplary statement. But she is speaking on the eve of school desegregation in Atlanta, and she means that the Yankee civil-rights agitators should leave "the nigra kids" in their place: "There's no trouble between... the races, until people start pushing other people." A Belfast Protestant girl says she's glad not to be a Catholic because "the Pope would have you in his hand, and whatever he told you to think, you'd think." Yet with her next breath, this independent thinker tells Coles how important it is to do what Jesus wishes. The ironies resound in statements from children whose morality is all untested self-righteousness and who have not yet learned the more subtle pieties of adults.

What the children have to say about religion is generally disheartening. Though a few of them, like Ruby Bridges, are inspired by their faith to tremendous virtue and forbearance, in most cases religion is used by the children and their parents to justify prejudice and self-interest. A white South African boy who can't see the point of black people says, "God gave us the land, and our gold, and our diamonds; He gave us a lot. If He hadn't liked us, and wanted to help us, He never would have brought us here, and given us all this." A white southern girl, after seeing *A Raisin in the Sun,* says, "The movie is supposed to make you feel sorry for the colored. My mother says the colored won't be helped by a lot of us people feeling sorry for them; then they'll feel sorry for themselves." Of the black heroine's desire to move to a white neighborhood, she says, "If she really believed in God, wouldn't she want to stay right where she was?" Incredibly, Coles's soothing comment on this prissy sanctimony is "The white girl took a few seconds in a movie and made of what she saw the basis of a vigorous examination: the risks of self-pity, the utter demands of religious belief."

Coles's methods have been criticized before, particularly his technique of assembling remarks made by children over a number of years (he revisits them periodically) into long, flowing speeches. Coles acknowledges the risks inherent in this ("distortion," "subjectivity, if not outright bias"), but has kept on with it in order to present us with "a sense of things, a drift of things—mostly vague, but at moments as clear and resounding as a giant bell." Yet I think the vagueness may be more attractive to Coles, a man of liberal sympathies who at times sounds dangerously simpleminded, and who seems to go for the kind of remarks that leave you with a nice, warm, squashily complacent glow. When I closed both books, I found it hard to remember much about any of the children; their voices had been processed into pretty much the same sort of sincere, thoughtful soliloquies, most of them far longer than their

Photograph ©1985 by Thomas Victor.

"...Religion seems to have little to do with morality. Upholders of segregation and apartheid say God is on their side..."

interest warrants. Couldn't Coles have summarized most of what they have to say and just given us the most characteristic and striking bits? As it is, the points these stories are supposed to make become submerged in repetitious and rambling talk. Woolliest of all is a chapter in which Coles flies to high schools in Concord, Chicago, and Atlanta for bull sessions with students selected for "high character." After a few hours in each school, Coles comes away with such noteworthy statements as "You have to know where the person is coming from" and "You can tell a person by how he speaks to you."

For someone whose trade is listening, Coles does not always attend very well to the sound and resonance of words; jargon and chummy condescension, those two irritating tics of psychiatrists, keep popping up here, as Coles writes of "age-mates" and "introjects" and says that when people are frightened, "things get really tough, inside the head." Even more annoying, and pretentious, is his highbrow name-dropping, his inability to stop reminding us of his friends Walker Percy and William Carlos Williams and James Agee and Anna Freud. A Brazilian slum child "shows an Orwellian attentiveness to the drama of everyday life," and "as Flannery O'Connor observed, through the comic irony of a title to one of her stories, a good man is hard to find."

Coles's most maddening trait, however, is his radiantly dumb naïveté, a feature that greatly devalues the currency of his sincerity. Here is a man who has traveled around the world for decades talking to rich and poor and who sounds as if he has never had a hard moment or tried to imagine one. "Though I have of course always been aware that there are rich people in the United States, and poor people, and people in between," he writes, "it took me many years to think of using 'class' as a means of analyzing what I was hearing from children about their country." Dr. Coles apologizes for not realizing that a child's poverty might affect the way he views the world ("we in psychiatry speak of 'countertransference' "), but, after all, he's not *that* much to blame: "We have yet to establish a mode of psychoanalysis that systematically engages the cultural or social or political aspects of a person's thinking." Coles tells us of the great moment, in South Africa, when the fear and depression of a black child made him realize that "power doesn't only corrupt, as Lord Acton's famous words tell us; power also enforces behavior on the powerless, impresses awareness of their utter vulnerability." What a revelation! (Though not startling enough, apparently, to make Coles forget *Bartlett's Quotations*.)

Nearly all the moral and political beliefs Coles records in these two books are learned by rote rather than rebellion. If there are no Huck Finns here, that's not much of a surprise—for most people, morality and politics mean "learning the way the world works," and that, of course, begins at home. It is a rare child who can escape the net of love and fear and need that teaches him how to accommodate himself to power. (One southern white woman renounced the views of her vicious, bigoted father, but she had a mother who "worked all the *time* to keep us from hating the colored.") Coles, in his optimism, may think he has written two books on free thought: To me, though, it looks a lot more like civilization.

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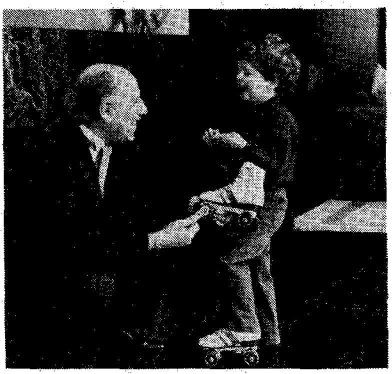

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Dance/Tobi Tobias

WOMEN'S MOVEMENT

"...Having resurrected many of Duncan's and Wigman's solos, Gamson is wisely passing the work on to another generation..."

BENEVOLENT GODDESS: *Gamson—alongside her disciples.*

"ISN'T IT WONDERFUL," A SENIOR COLleague said by way of greeting, "to be starting the new year with something old?" It was early January, and we were at DTW's Bessie Schönberg Theater for the opening of **Annabelle Gamson/ Dance Solos**, a program featuring works by Mary Wigman and Isadora Duncan. Simple, handsome, and startlingly prescient dances made by two of the matriarchs of modern dance, performed by a handful of highly gifted women matured by years in the theater—yes, wonderful.

Having herself successfully resurrected many of these venerable solos, Gamson, now in her mid-50s, has seen the wisdom of passing the work on to another generation of performers. Judging from the results, much of the study, experiment, and profound contemplation that went into her own revivals of the dances has been transferred through her coaching, though none of her protégées has her sensual power. Fortunately, she is still dancing alongside her disciples—if sometimes like a star who puts even their best efforts a little in the shade, more often like a benevolent goddess, showing the way to the chosen.

Even the youngest of Gamson's colleagues, Susan Bernhard, is a seasoned artist; a soloist for several years with the José Limón Dance Company, she now choreographs for her own troupe. Still, I think Gamson selected her for the spirit of youth she brings to the airiest Duncan pieces—for her light, impetuous step, for the appealing awkwardness in her limbs, for her radiant delight in motion. She performs the Schubert *Moment Musicale*—a dance that is all quick, buoyant skipping echoed by softly rippling arms—like an impassioned preadolescent caught up in a springtime breeze.

Risa Steinberg, an older alumna of the Limón company, is a small woman with a solid, rounded body and luscious plastique. She makes a good job of the Chopin *Mazurka*, where rapturously meditative movement alternates with a more forceful impulse that sends the body plunging and swirling. At times, she seems a shade too controlled and thoughtful, as if she had a written set of directions governing each phrase and were bent on imposing these instructions on every last fingernail. She does very well, however, in giving the choreography its necessary emotional accompaniment, projecting a mood that is at once ecstatic and sad, like that of a woman in love who knows from experience that her joy will not last.

In *Dance of the Furies*, from *Orfeo*, Steinberg's sheer strength as she charges through the space is exciting, and she has a terrific sense of weight. But what makes her interpretation of the dance truly horrifying is the vivid image she seems to have of a creature, part human, part animal, in pursuit of its prey. The final moment—in which she crouches with her arms clenched behind her back, her head, with its thick mane of hair, swinging over the ground as if lapping from it a few last drops of blood—is an authentic nightmare vision.

Duncan's setting of Brahms waltzes, called *The Many Faces of Love*, was assigned to a third Limón veteran, Sarah Stackhouse, an intelligent, plain-faced dancer with long, well-shaped limbs that sculpt the air. Gamson's own interpretation of the piece is more immediate and sensual, and one misses that at first, but Stackhouse is persuasive in her own way. She shows you the choreography more objectively, emphasizing its purely visual and kinetic beauties. In the last phrases of the dance, reclining on hip and elbow, quietly stretching her free arm toward an invisible beloved, then languorously curving the arm backward to frame her head, she embodies Duncan's Romantic vision of Hellenic womanhood.

Gamson entrusted the Wigman dances she had performed in earlier seasons to Armgard von Bardeleben, a former Graham dancer, and to Janis Brenner, formerly with Murray Louis, whose technique can be traced back to Wigman through Alwin Nikolais and Hanya Holm. Von Bardeleben, a towering, gaunt woman, was extraordinary in *Witch Dance*, compelling as Gamson never was. Brenner, a small-boned dancer with a pretty, childlike face, gave a lyrical account of *Dance of Summer* and, particularly, of *Pastoral*, an exquisite little study that develops from a delicate, winding gesture of the hand, then retreats back to that simple phrase.

Gamson herself performed two newly reconstructed pieces. In *Seraphic Song*, cloaked like a priestess, she treads back and forth, intent on her invisible magic. *Farewell and Thanksgiving*, which Wigman danced upon her retirement as a soloist, involves little more than a floating walk with intent gestures for the arms. Dressed in a simply draped, champagne-colored satin gown, Gamson made each movement look as if the whole history of the dancer and of dancing were behind it. ■

Photograph by Lois Greenfield.

Wine/Alexis Bespaloff

POMEROL POWER

"...The wines of Pomerol—Bordeaux's Cinderella district—are now among the most expensive and sought-after of the region..."

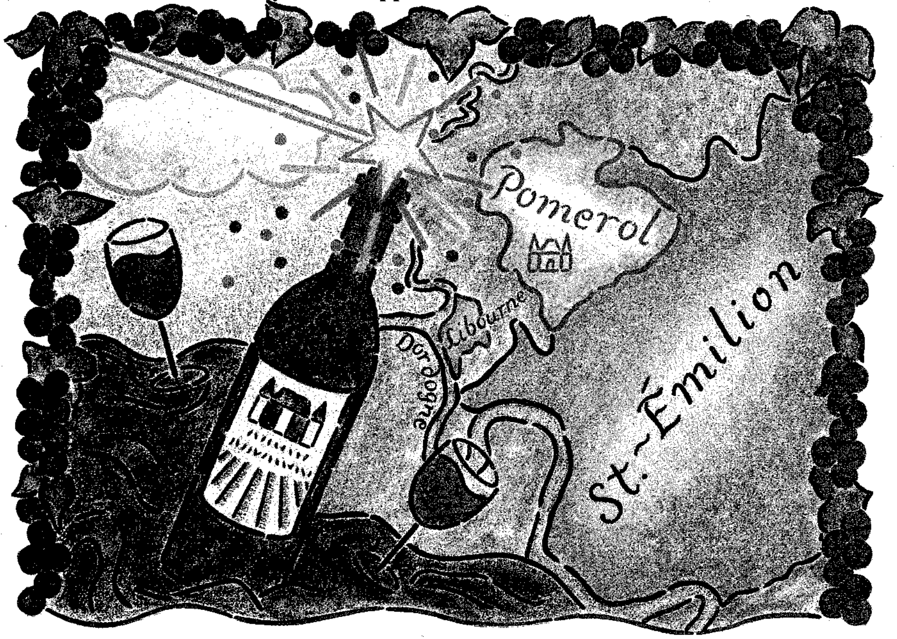
OPULENT, EXOTIC, VELVETY, PLUMMY, dense, fleshy, and massive are not adjectives that wine drinkers normally associate with the red wines of Bordeaux, but it is just these words that are often used to describe the distinctive and delicious wines of Pomerol.

The smallest of the fine-wine districts of Bordeaux, Pomerol is situated about 25 miles east of that city and adjoins the considerably larger region of Saint-Émilion. Today, Pomerol can rightly be considered the Cinderella of Bordeaux: Virtually unknown in the nineteenth century, when the châteaux of the Médoc were already famous, rarely seen on wine lists or retail shelves until the late 1960s, the wines of Pomerol are now among the most expensive and sought-after reds of Bordeaux.

Château Pétrus, the most famous wine of Pomerol, and now the most expensive Bordeaux of all, has certainly been—to use the French expression—the locomotive that has pulled the rest of Pomerol behind it. The high price of Pétrus is partly the result of scarcity—only 4,000 cases or so are produced—and scarcity also explains why so many other Pomerols are, at $12 to $30, more expensive than even the best-known classified châteaux of the Médoc.

There are only 1,800 acres of vineyards in the Pomerol district, and they usually yield between 250,000 and 400,000 cases, only one eighth as much as is made in Saint-Émilion. Individual properties are quite small, too. Châteaux Nenin, La Pointe, Gazin, and de Sales, which have more than 50 acres each, are the biggest Pomerol vineyards and, for that reason, among the ones whose wines are most often seen here. Most châteaux are under 30 acres in size (Pétrus is only 27 acres), and several, including Lafleur, La Fleur-Pétrus, and Certan-de-May, produce no more than 3,000 cases of wine. By comparison, dozens of châteaux in the Médoc range in size from 100 to 200 acres and produce 20,000 to 40,000 cases a year. Consequently, not only are the Pomerol prices relatively high, but many acclaimed wines are in limited supply.

Why, then, do oenophiles bother with Pomerol? The answer, of course, is the taste. Pomerols have a broader, lusher style than the wines of the Médoc; they are richer, weightier, and more concentrated. Purists might argue that even the best Pomerols lack the finesse and breed of the top Médocs, but Pomerols do have an immediate appeal that few Bordeaux enthusiasts can resist. Bruno Prats, who owns Cos d'Estournel in the Médoc and Petit-Village in Pomerol, suggests that the principal characteristic of Pomerol is *rondeur,* and adds, "They have suppleness and amplitude, and no hard finish. On the other hand, they are not as long-lived as Médocs. A 1976 Pomerol is perfect now, but 1976 Cos d'Estournel still needs time."



SMALL WONDER: *With only 1,800 acres, Pomerol is Bordeaux's smallest fine-wine district.*

The characteristic taste of Pomerol is a result of soil and grape varieties. The best vineyards of Pomerol consist of clay and gravel. While gravel is hospitable to Cabernet Sauvignon (as in the Médoc), that variety has trouble ripening in clay. Consequently, Pomerol is planted primarily with Merlot, with a certain amount of Cabernet Franc and relatively little Cabernet Sauvignon. Pétrus, which consists almost entirely of clay, is planted almost exclusively with Merlot (and what little Cabernet Franc is produced is almost never included in the final blend).

Merlot produces relatively supple wines, and clay adds richness; the combination of the two results in the special and appealing taste of Pomerol. It also accounts for vintage variations that are not the same as for the rest of Bordeaux. Many proprietors in Pomerol, for example, prefer 1971 to 1970, 1976 to 1975, 1979 to 1978, and, in some instances, 1983 to 1982.

There is another factor that sets Pomerol apart from the Médoc, Graves, Saint-Émilion, and Sauternes: It is the only major district of Bordeaux whose wines have never been officially classified. Pétrus is now considered on a par with the first growths—unofficially, of course—but none of the properties has actually been ranked. "Personally, I prefer it," says Bruno Prats. "It's an open game in Pomerol. If you do well, you're not blocked by a predetermined ranking." "We're already the most expensive," says another grower, "so why should we classify our wines now?"

"There's no classification in Pomerol because everyone is quite happy with things as they are" is the way Jean-Pierre Moueix sums up the situation, and he should know: Moueix is Pomerol's leading proprietor and merchant. Now in his early seventies and semi-retired, Moueix is half-owner of Pétrus, which he has been marketing since 1950 (its vinification has for many years been supervised by his son Christian), and sole owner of

Illustration by Melanie Marder Parks.

Trotanoy, La Fleur-Pétrus, and Lagrange (and of Magdelaine and Fonroque in Saint-Émilion, whose wine trade he also dominates). His firm markets the entire crop of several other leading Pomerol properties as well.

"It's true that I played an important role in establishing a market for the wines of Pomerol," says Moueix, "but, after all, it was my job to do so." Moueix lives near Pomerol in a house even better known for its art collection than for its wine cellar—more than a dozen works each by Raoul Dufy and Nicholas de Staël, sculpture by Degas and Duchamp-Villon, and a number of paintings by Mark Rothko and Francis Bacon.

"My parents owned Château Fonroque, in Saint-Émilion, where I grew up," says Moueix, "and, like the good peasant that I was, I took my valise and my umbrella and traveled to northern France and Belgium. Soon my neighbors asked me to sell their wines, too, and I founded my firm in 1937, when I was 23."

A major turning point for Moueix occurred as a result of a serious frost that hit Bordeaux in February 1956. "No one paid much attention at the time," he remembers, "but a knowledgeable friend of the family examined the vineyards and announced, 'You will never have a harvest.' I bought everything I could find of the 1955 crop, and three months later my stocks tripled in price." As it turned out, the total 1956 crop in Pomerol was fewer than 1,500 cases.

Moueix went on to become one of the leading buyers of the wines of the Médoc as well, wines he describes as "austere and rigorous if compared with the more accessible wines of Pomerol." When tasting Pomerols, he continues, "there is something extra that remains on the palate that I would describe as power and substance. Pétrus, Trotanoy, and Lafleur are absolutely sumptuous wines that display this quality most clearly, and other fine Pomerols have it as well."

As seductive as Pomerols are, the lack of a classification may make it a bit harder for a consumer to find the best wines of the district. If pressed to establish an informal ranking, however, many connoisseurs would place Trotanoy after Pétrus and add L'Évangile, La Conseillante, Lafleur, Certan-de-May, La Fleur-Pétrus, Petit-Village, Vieux Château Certan, Lâtour à Pomerol, Clos L'Église, and La Grave Trigant de Boisset to a short list of leading properties. There are others, of course, and anyone who wants to experience the pleasures of Pomerol might begin by trying whatever is available in such recent vintages as 1976, 1979, 1982, and 1983. Stores that carry a selection of Pomerols include Quality House (2 Park Avenue, near 33rd Street), Gotham Liquors (1543 Third Avenue, near 87th Street), and Garnet Wines & Liquors (929 Lexington Avenue, near 68th Street). ■

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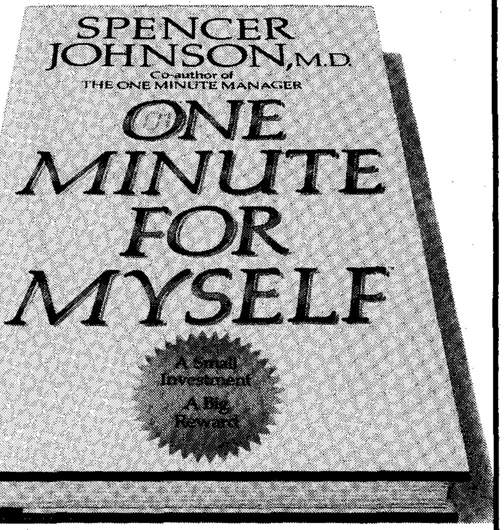
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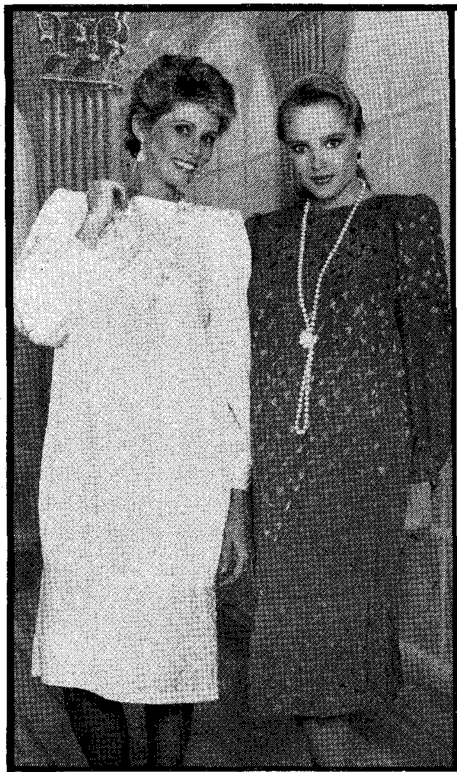

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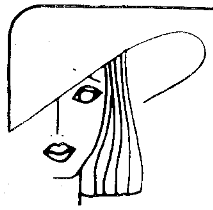

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THESE FURS (MOST IN SIZES 4–16) AT wholesale prices include: a group of Blackglama mink coats (sizes 18–44), retail $10,950, here $3,900; natural sable smock coats (sizes 8 and 14), retail $24,500, here $8,000; pale natural fisher overcoat (size 8), retail $27,500, here $7,500; Blackglama polo coats (sizes 8, 10, and 12), retail $11,500, here $3,900; natural Saga ranch-mink polo coats, retail $6,500, here $2,400; Northwood pastel mink coat (size 10), retail $6,500, here $2,500; natural heather mink coat (petite size 6), retail $9,950, here $3,500; natural raccoon zippered jackets (sizes S, M, and L), retail $2,950, here $1,100; natural Japanese-tanuki coat (size 8), retail $8,500, here $3,500; natural silver-fox coat (size 12), retail $8,950, here $3,600. By Dalyne of Milan: long-hair beaver parkas (sizes 10 and 12), retail $3,950, here $1,500; honey-dyed squirrel smock coat (size 12), retail $5,950, here $2,400. Free monogram, minor alterations, and summer 1986 storage. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *G. Michael Hennessy, 333 Seventh Ave., near 28th St., tenth floor (695-7991); Wed. and Fri.–Sun. 10 a.m.–6 p.m. and Thurs. till 9 p.m.; 1/22–26 only.* ■

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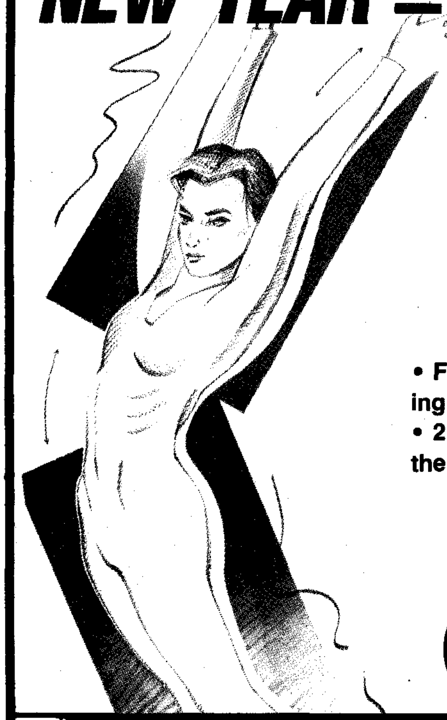

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A Complete Entertainment Guide for Seven Days Beginning JANUARY 22

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Jan. 28: *Following the Führer.* #2—Thru Jan. 23: *Prizzi's Honor.* Opening Jan. 24: *Return.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Jan. 22: *The Two of Us; Mon Oncle.* Jan. 23: *Shake, Rattle and Rock; Rock All Night.* Jan. 24–25: *Get Out Your Handkerchiefs; The Marquise of O.* Jan. 26: *The Blue Angel* (1929); *The Threepenny Opera.* Jan. 27: *Mondo Trasho; Desperate Living.* Jan. 28: *Macario; Simon of the Desert.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Jan. 23: *Troll.* Beg. Jan. 24: *Pray for Death.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Uforia.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Enemy Mine.* #2—*Runaway Train.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Jan. 29: The 1986 New York Gay Film Festival. See **Museums, Societies, Etc.** for details.

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 22: *Pygmalion; Major Barbara.* Jan. 23: *Queen Christina; As You Desire Me.* Jan. 24–25: *Young and Innocent; Murder.* Jan. 26: *Romeo and Juliet* (1968); *A Midsummer Night's Dream* (1935). Jan. 27: *Persona; The Seventh Seal.* Jan. 28: *The Shout; Don't Look Now.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Jan. 22–23: *Lady Chatterly's Lover* (1955); *Women in Love.* Jan. 24–25: *A Clockwork Orange; Blade Runner.* Jan. 26: *Madame Rosa; Ship of Fools.* Jan. 27–28: *Caligula.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*When Father Was Away on Business.* #2—*Sotto . . . Sotto.* #3—*Kiss of the Spider Woman.* #4—Thru Jan. 23: *Jagged Edge.* Beg. Jan. 24: *Sugarbaby.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*The Journey of Natty Gann.* #2—*Iron Eagle.* #3—*Clue; The Adventures of Mark Twain.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *The Jewel of the Nile.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Murphy's Romance.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Black Moon Rising.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *White Nights.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*A Chorus Line.* #2—*Young Sherlock Holmes.* #3—*Brazil.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Spies Like Us.* #2—*Iron Eagle.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Young Sherlock Holmes.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Out of Africa.* #2—*Rocky IV.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Black Moon Rising.* #3—*Back to the Future.* #4—*A Nightmare on Elm Street, Part 2: Freddy's Revenge; The Adventures of Mark Twain.* #5—*Krush Groove.* #6—Thru Jan. 23: *The Annihilators.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Journey of Natty Gann.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Enemy Mine.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Runaway Train.* **EMBASSY 3**—*Clue.* **EMBASSY 4**—*Clue.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*The Jewel of the Nile.* #2—*Pray for Death.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *101 Dalmatians.* Closed Jan. 22 & 27–28.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Troll.* #2—Thru Jan. 23: *The Alchemist.* Beg. Jan. 24: *My Chauffeur.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *A Chorus Line.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *White Nights.*

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MOVIES

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Journey of Natty Gann.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Sweet Dreams.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru Jan. 23: *Prizzi's Honor.* Opening Jan. 24: *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Murphy's Romance.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Runaway Train.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Fool for Love.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Pray for Death.* #2—*Black Moon Rising.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*White Nights.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Iron Eagle.* #2—832-2720. Thru Jan. 23: *Twice in a Lifetime.* Beg. Jan. 24: *My Chauffeur.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Color Purple.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—*The Clan of the Cave Bear.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Troll.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Jewel of the Nile.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Iron Eagle.* #2—*Spies Like Us.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Jan. 23: *Pray for Death; Police Academy 2.* Beg. Jan. 24: *Troll; Ghoulies.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *A Chorus Line.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*When Father Was Away on Business.* #3—*Twice in a Lifetime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 21–22: *Margie; Good News* (1947). Jan. 23–25: *Laura; Dial M for Murder.* Jan. 26–Feb. 15: François Truffaut and Friends. Jan. 26–28: *The 400 Blows; Shoot the Piano Player.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Mystery of Alexina.* #2—Thru Jan. 21: *Sharma and Beyond.* Jan. 22–28: *Those Glory, Glory Days.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Iron Eagle.* #2—*The Color Purple.* #3—*Young Sherlock Holmes.* #4—*Out of Africa.* #5—*Brazil.* #6—*The Jewel of the Nile.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 22: *Richard III.* Jan. 23: *The Fearless Vampire Killers, or Pardon Me but Your Teeth Are in My Neck; Phantom of the Paradise.* Jan. 24: *A Fistful of Dollars; For a Few Dollars More.* Jan. 25: *2001: A Space Odyssey.* Jan. 26: *The Wind; The Scarlet Letter.* Jan. 27: *The Honeymoon Killers; King Blank.* Jan. 28: *Mildred Pierce; Flamingo Road.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Jan. 30: Fifty Years of Japanese Cinema. Jan. 22: *Floating Clouds; The End of Summer.* Jan. 23: *Ohayo; I Was Born, but. . . .* Jan. 24–25: *Yojimbo; Rashomon.* Jan. 26–27: *The Bad Sleep Well; Scandal.* Jan. 28: *Rebellion; Harakiri.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*The Journey of Natty Gann.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Black Moon Rising; The Adventures of Mark Twain.* Beg. Jan. 24: *Kiss of the Spider Woman.* #4—*Runaway Train.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Iron Eagle.* #2—*Pray for Death.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Asian Women Directors. Jan. 24 at 8: *The Far Road* (Japan, 1977) by Sachiko Hidari.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; series tickets available; tickets include museum adm. Films of Africa and the Caribbean. Jan. 23 at 2:30: *Baara* (Mali, 1978) by Soulemane Cisse, and *Borom Sarret* (Senegal, 1964) by Ousmane Sembene. Jan. 26 at 3: *Pressure* (Trinidad and Tobago–Great Britain, 1974) by Horace Ove.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 22 at 7:30: *The China Syndrome* (1979) by James Bridges, with Jane Fonda, Jack Lemmon, and Michael Douglas.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Free. Jan. 22 at 1:30: *Rhapsody in Blue* (1945) by Irving Rapper, with Robert Alda, Joan Leslie, and Oscar Levant.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $2. Healing Arts Film Festival. Jan. 26 at 1: *The Pharmacist* with W. C. Fields, and *The Body Snatcher* (1945) by Robert Wise, with Boris Karloff and Bela Lugosi.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 22 at 12:30, 3:15, 6 & 8:45: *Un Amour de Swann* (France, 1984) by Volker Schlöndorff, with Jeremy Irons, Ornella Muti, Fanny Ardant, and Alain Delon.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Kaleidoscope—German Postwar Literature in the New German Cinema. Jan. 28 at 6:30: *The Left-Handed Woman* (West Germany, 1978) by Peter Handke, with Edith Clever and Bruno Ganz.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Close-up of Japan New York 1985–86: New Films/Animation. Jan. 24 at 6 & 8:30: *Four Seasons of Japan* (Japan, 1985) by Tatsuo Shimamura, and *Something Like Yoshiwara* (Japan, 1981) by Yoshimitsu Morita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Jan. 26 at 1:30: The French Jewish Community: Video by Joan Logue; Logue present. Cinéma Montparnasse: adm. $5: Jan. 26 at 4: *Grand Illusion* (France, 1937) by Jean Renoir, with Jean Gabin and Erich von Stroheim.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Feb. 1: Tue.–Fri. at 1: Tapes by request; Tue.–Fri. at 2:30, Sat. at 1: Desire Repressed and Suppressed: *My Days in Heaven* (1981) by Ed Rudolph, *The Complete Anne Frank* (1984) by Dale Hoyt, and *The Woman Next Door* (1985) by Burt Barr; Tue.–Fri. at 3:45, Sat. at 2:15: Selections from "Ugly Actions"; Tue.–Fri. at 5, Sat. at 3:30: Selections from "TNT."

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Jan. 26 at 1: *Pen Point Percussion, and Loops* (1949–51) by Norman McLaren, *Fat Feet* (1966) by Red Grooms, *Tarantella* by Carmen D'Avino, *Trade Tattoo* (1937) by Len Lye, *The Revenge of Kinematograph Cameraman* (1912) by Ladislas Starewicz, and *The Dot and the Line* (1965) by Chuck Jones.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Series: filmmakers present. Jan. 25 at 8: *O Panama* (1985) and *American Dreams* (1984) by James Benning.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Jan. 24: Discovery: *I Remember Mama*. Jan. 24–Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence; seminars (adm. $5; members $4): Jan. 21 at 12:30, with Alistair Cooke and others; Jan. 21 at 5:30, with Nicol Williamson and Janet Suzman of *Lord Mountbatten: The Last Victory;* Jan. 22 at 12:30, hosted by Dick Cavett. Thru Jan. 30: Jazz on Television; Jazz on Foreign Television screenings: Jan. 21 at 12:15, 2:30 & 5:30, Jan. 22–23 at 12:15 & 2:30, Jan. 24–25 at 2:30.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** British Film: The Musical and Comedy Tradition. Jan. 23 at 2:30: *The Happiest Days of Your Life* (Great Britain, 1950) by Frank Launder, with Alastair Sim and Margaret Rutherford; at 6: *The Belles of St. Trinians* (Great Britain, 1954) by Frank Launder, with Alastair Sim. Jan. 24 at 2:30: *Laughter in Paradise* (Great Britain, 1951) by Mario Zampi, with Alastair Sim; at 6: *The Card (The Promoter)* (Great Britain, 1952) by Ronald Neame, with Alec Guinness, Glynis Johns, Valerie Hobson, and Petula Clark. Jan. 25 at 12:30: Warner Bros. Cartoons Golden Jubilee: Show Biz; 2:30: (See Jan. 23 at 6); at 5: (See Jan. 23 at 2:30). Jan. 26 at 12:30: (See Jan. 25 at 12:30); at 2: (See Jan. 24 at 6); at 5: (See Jan. 24 at 2:30). Jan. 27 at 2:30: *Old Mother Riley, M.P.* (Great Britain, 1939) by Oswald Mitchell; at 6: *Trouble in Store* (Great Britain, 1953) by John Paddy Carstairs, with Margaret Rutherford. Jan. 28 at 2:30: (See Jan. 27 at 6); at 6: (See Jan. 27 at 2:30). **Titus Theater 2:** Jan. 23 at 1: Hiroshima '85: Selection of animated films from Hiroshima's first International Animated Festival; at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Erika: Not in Vain, a Portrait* (1984) by Barry Spinello. Film-Utsav India recommences Jan. 24. Jan. 24 at 3: *Face to Face* (India, 1984) by Adoor Gopalakrishnan; 6:30: *Summons for Mohan Joshi* (India, 1984) by Saeed Akhtar Mirza. Jan. 25 at 2: (See Jan. 24 at 6:30); 5:30: (See Jan. 24 at 3). Jan. 26 at 2: *Thyagayya* (India, 1981) by Bapu (S. Lakhsminarayana); 5:30: *36 Chowringhee Lane* (India, 1981) by Aparna Sen. Jan. 27 at 6:30: Cineprobe: *The Killing Floor* (1985) by Bill Duke; Duke and executive producer Elsa Rassbach present. Jan. 28: In Memoriam: at 3: *Citizen Kane* (1941) by Orson Welles, with Welles and Joseph Cotten; 6:30: *The Third Man* (1950) by Carol Reed, with Welles and Cotten.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Jan. 21–23 at 8, Jan. 24–25 at 7:45 & 10:15, Jan. 26 at 5 & 7:30, Jan. 27 at 8 (Jan. 27 members $2 adm.): *28 Up* (Great Britain, 1985) by Michael Apted. Jan. 28–29 at 8 (Jan. 29 members $2 adm.): *Mishima: A Life in Four Chapters* (USA-Japan, 1985) by Paul Schrader, with Ken Ogata.

NEW YORK GAY FILM FESTIVAL—8th Street Playhouse, 8th St. E. of Sixth Ave. 674-6515. Adm. $6; "six-pack" $30. Thru Jan. 29. Jan. 22 at 5:45: *Republic of Assassins* (Brazil) by Miguel Faria; 7:50: *Drama in Blond* (West Germany, 1985) by Lothar Lambert; 9:30: *Alexandria . . . Why?* (Egypt, 1978) by Youssef Chahine. Jan. 23 at 6: *Seduction: The Cruel Woman* (West Germany, 1985) by Elfi Mikesch and Monika Treut; 7:45: *Paul Cadmus: Enfant Terrible at 80* (USA, 1984) by David Sutherland; Cadmus and his model-companion Jon Andersson present; 9:55: *A Strange Love Affair* (Holland, 1985) by Eric de Kuyper. Jan. 24 at 6: Short and Sweet and Sour: *Try to Remember* (Denmark, 1985) by Stefan Christian Henszelman, *Commercial for Murder* (USA, 1985) by Amy Goldstein, *Together and Apart* (Canada, 1985) by Laurie Lynd, and *The Chance* (West Germany) by Christoph Eichhorn; 7:20: *A Woman Like Eve* (Holland) by Nouchka van Brakel, with Maria Schneider; 9:15: *Novembermoon* (West Germany/France, 1985) by Alexandra von Grote. Jan. 25 at 1:30: *This Special Friendship* (France, 1964) by Jean Delannoy; 3:20: (See Jan. 22 at 5:45); 5:30: *The Kiss* (Brazil, 1980) by Bruno Barreto; 7:30: (See Jan. 22 at 9:30); 10:10: (See Jan. 22 at 7:50). Jan. 26 at 2: (Jan. 23 at 9:55); at 4: *Mara* (Holland-Portugal, 1985) by Angela Linders, and *Allers-Venues* (France, 1985) by Vivian Ostrovsky; 5:45: *Domestic Bliss* (Great Britain, 1984) by Joy Chamberlain, and *If She Grows Up Gay* (USA) by Karen Sloe; 7:30: *Horror Vacuii* (West Germany, 1984) by Rosa von Praunheim; 9:30: *Mala Noche* (USA, 1985) by Gus Van Sant Jr. Jan. 27 at 5:45: *Hidden Pleasures* (Spain, 1976) by Eloy de l'Iglesia; 7:45: *Sparkle's Tavern* (USA, 1986) by Curt McDowell; 10:30: (See Jan. 24 at 6). Jan. 28 at 5:45: (See Jan. 22 at 9:30); 8:20: (See Jan. 22 at 7:50); at 10: *Three by Three* (USA, 1985) by Calogero Salvo.

NEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION—Metropolitan Museum of Art, Fifth Ave. at 82nd St. Jan. 25–26, 10:30 a.m.–5. For information about these and other screenings of the 1986 award winners, call the Brooklyn Arts and Culture Association, 718-783-3077.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Dec. 7 at 1:30: *First Monday in October* (1981) by Ronald Neame, with Walter Matthau and Jill Clayburgh.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 23 at 12 noon: Classic Documentaries: *Chiefs* (1969) and *Primary* (1964), both by Richard Leacock. Jan. 28 at 12 noon: Ben Hecht, Screenwriter: *Notorious* (1946) by Alfred Hitchcock, with Ingrid Bergman, Cary Grant, and Claude Rains; 2:30: *Take the Money and Run* (1969) by and with Woody Allen; at 6: Academy of American Poets preview: *Walt Whitman* (1986); discussion follows.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Jan. 24 at 2: *Imogen Cunningham, Photographer,* and *This Is Edward Steichen.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *je tu il elle* (Belgium-France, 1974) by Chantal Akerman.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. The Real Big Picture Show. Free with museum adm. Jan. 25 at 2: *It Should Happen to You* (1954) by George Cukor, with Judy Holliday, Jack Lemmon, and Peter Lawford.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Americans Looking at Themselves. Jan. 26 at 8: *Our Daily Bread* (1934) by King Vidor.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Jan. 26 at 1:30: *Three Comrades* (1938) by Frank Borzage, with Robert Taylor and Margaret Sullavan.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Pray for Death.* #2—*Troll.* #3—Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *My Chauffeur.* #4—Thru Jan. 23: *Runaway Train.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Jan. 23: *The Alchemist; Summer Rental.* Beg. Jan. 24: *Runaway Train.* #2—Beg. Jan. 24: *Black Moon Rising.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Jan. 23: *Runaway Train; The Alchemist.* Beg. Jan. 24: *My Chauffeur.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Runaway Train.* #2—*White Nights.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Rocky IV.* #2—*White Nights.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Jan. 23: *Troll.* Beg. Jan. 24: *Pray for Death.*

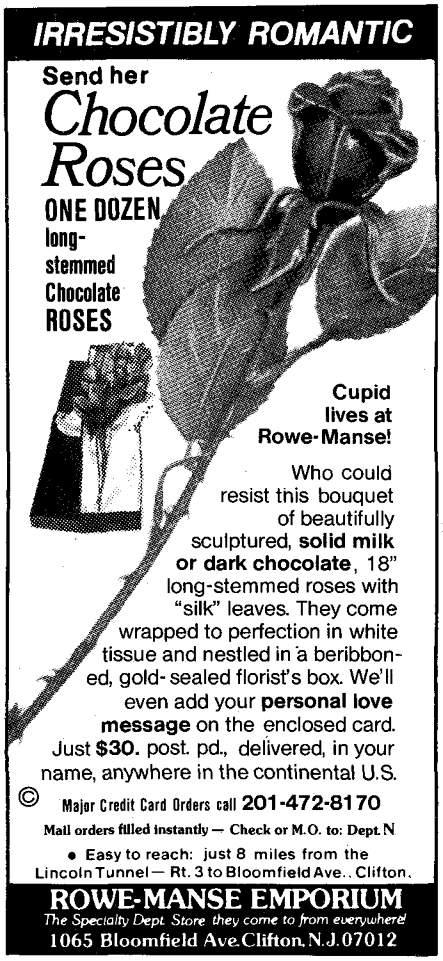
106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Troll.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.* #4—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Jan. 23: *Troll.* Beg. Jan. 24: *Pray for Death.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Black Moon Rising.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Pray for Death.* #2—*Rocky IV.* #3—*The Annihilators.* #4—*Black Moon Rising.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rocky IV.* #2—*Iron Eagle.* #3—*Troll.* #4—*Runaway Train; 101 Dalmatians.*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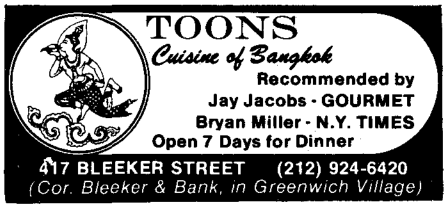
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MOVIES

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Jan. 23: *Out of Africa.* Beg. Jan. 24: *A Chorus Line.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Iron Eagle.* #2—*White Nights.* #3—*The Color Purple.* #4—*Enemy Mine.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Troll.* #2—*The Jewel of the Nile.* #3—*Spies Like Us.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Pray for Death.* #2—*Black Moon Rising.* #3—*Runaway Train; 101 Dalmatians.* #4—*Rocky IV.* #5—*Iron Eagle.* #6—*The Jewel of the Nile.* #7—*Spies Like Us; The Adventures of Mark Twain.* #8—*Out of Africa.* #9—*White Nights.* #10—*The Journey of Natty Gann.* #11—*Troll.* #12—*The Color Purple.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Journey of Natty Gann.* #2—*Iron Eagle.* #3—Beg. Jan. 24: *A Chorus Line.* #4—Beg. Jan. 24: *Twice in a Lifetime.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Color Purple.* #2—*Troll.* #3—*Runaway Train; The Adventures of Mark Twain.* #4—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *My Chauffeur.* #5—*Rocky IV.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Runaway Train; The Adventures of Mark Twain.* Beg. Jan. 24: *A Chorus Line.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Black Moon Rising.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Jewel of the Nile.* #2—*The Color Purple.* #3—*Troll.* #4—*Iron Eagle.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Black Moon Rising.* #2—*Iron Eagle.* #3—*Pray for Death.* #4—*Troll.* #5—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.* #6—*Out of Africa.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Out of Africa.* #2—Thru Jan. 23: *Young Sherlock Holmes.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Pray for Death.* #2—*Runaway Train; The Adventures of Mark Twain.* #3—*Iron Eagle.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Jewel of the Nile.* #2—*White Nights.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—*Troll.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*Iron Eagle.* #3—*Pray for Death.* #4—*Black Moon Rising.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Pray for Death.* #2—*Iron Eagle.* #3—*Rocky IV.* #4—*Troll.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Young Sherlock Holmes.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Enemy Mine.* #2—*Iron Eagle.* #3—*Rocky IV.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Jan. 23: *Troll; Ghoulies.* Beg. Jan. 24: *White Nights.* #2—Beg. Jan. 24: *Runaway Train.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Jan. 23: *Back to the Future.* Beg. Jan. 24: *Young Sherlock Holmes.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *White Nights.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Pray for Death.* #2—*White Nights.* #3—Thru Jan. 23: *Clue; Spies Like Us.* Beg. Jan. 24: *A Chorus Line.* #4—*The Jewel of the Nile.* #5—*The Journey of Natty Gann.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #2—*Out of Africa.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Pray for Death.* #2—*Iron Eagle.* #3—*Troll.* #4—*Rocky IV.* #5—*Black Moon Rising.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Jan. 23: *Pray for Death; Purple Rain.* #2—Thru Jan. 23: *Troll; Ghoulies.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Closed. #2—*Iron Eagle.* #3—*Troll.* #4—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *My Chauffeur.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Spies Like Us.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Iron Eagle.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Twice in a Lifetime.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Jan. 23: *The Protector; Blade Runner.* Beg. Jan. 24: *Remo Williams: The Adventure Begins . . . .*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Purple.* #2—*The Jewel of the Nile.* #3—*Out of Africa.* #4—*The Journey of Natty Gann.* #5—*The Color Purple.* #6—*Clue; The Adventures of Mark Twain.* #7—*Black Moon Rising.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*Runaway Train.* #4—*Black Moon Rising.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*The Color Purple.* #2—*Rocky IV.* #3—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Iron Eagle.* #2—*The Jewel of the Nile.* #3—*Pray for Death.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *My Chauffeur.* #2—*Troll.* #3—*Out of Africa.* #4—*The Journey of Natty Gann.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*White Nights.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 23: *Jagged Edge.* #2—Thru Jan. 23: *Clue.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Twice in a Lifetime.* #3—*White Nights.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *Fool for Love.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Troll.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *My Chauffeur.* #4—*The Jewel of the Nile.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Black Moon Rising; The Adventures of Mark Twain.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—*Out of Africa.* #5—*Runaway Train.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Iron Eagle.* #2—*Young Sherlock Holmes.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Jan. 23: *Troll.* Beg. Jan. 24: *A Chorus Line.* #2—*White Nights.* #3—Thru Jan. 23: *The Alchemist; 101 Dalmatians.* Beg. Jan. 24 (tent.): *My Chauffeur.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Troll.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Color Purple.* #2—*Iron Eagle.* #3—*Black Moon Rising.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Jan. 23: *Clue; St. Elmo's Fire.* Beg. Jan. 24 (tent.): *Spies Like Us.* #2—Thru Jan. 23: *Agnes of God.* Beg. Jan. 24 (tent.): *Young Sherlock Holmes.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—*Spies Like Us.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Jan. 23: *Ghostbusters.* #2—Thru Jan. 23: *Pray for Death.* #3—Thru Jan. 23: *Clue.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Troll.* #2—*White Nights.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Runaway Train.* #2—*White Nights.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Jan. 23: *Black Moon Rising.* #2—*Iron Eagle.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *A Chorus Line.* #2—*White Nights.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Jan. 23: *Troll.* Beg. Jan. 24: *My Chauffeur.* #2—Thru Jan. 23: *Iron Eagle.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*The Journey of Natty Gann.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*The Jewel of the Nile.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*White Nights.* #2—Thru Jan. 23: *Black Moon Rising; 101 Dalmatians.* Beg. Jan. 24: *A Chorus Line.*

502. BELLEROSE—RKO—775-1351. Jan. 22-28: *Jagged Edge.*

503. BELLMORE—THE MOVIES—783-7200. Thru Jan. 23: *Clue.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*The Journey of Natty Gann.* #2—*Jagged Edge; 101 Dalmatians.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Color Purple.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *My Chauffeur.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.* #4—Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *My Chauffeur.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*The Jewel of the Nile.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Troll.* #2—*Iron Eagle.* #3—Thru Jan. 23: *The Journey of Natty Gann.* Beg. Jan. 24: *Twice in a Lifetime.*

511. HEWLETT—RKO—791-6768. Jan. 22-28: *Jagged Edge.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.* #2—*Troll.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Young Sherlock Holmes.* #4—*Rocky IV.* #5—*Out of Africa.* #6—*Black Moon Rising.*

514. LAWRENCE—RKO—371-0203. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #3—*Pray for Death.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Clue.* #2—*Jagged Edge.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Pray for Death.* #2—*Out of Africa.* #3—*Iron Eagle.* #4—*Rocky IV.* #5—*A Chorus Line.* #6—*Black Moon Rising.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Jan. 23: *Young Sherlock Holmes; 101 Dalmatians.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*The Jewel of the Nile.* #2—*Iron Eagle.* #3—*Troll; The Adventures of Mark Twain.* #4—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—Thru Jan. 23: *Jagged Edge.* Beg. Jan. 24: *Clue.* #2—Thru Jan. 23: *Back to the Future.* Beg. Jan. 24: *Agnes of God.*

521. MANHASSET—MANHASSET—627-7887. #1—*The Jewel of the Nile.* #2—*The Color Purple.* #3—Thru Jan. 23: *Runaway Train; The Adventures of Mark Twain.* Beg. Jan. 24 (tent.): *The Journey of Natty Gann.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *The Color Purple.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Troll; The Adventures of Mark Twain.* #2—*White Nights.* #3—*Rocky IV.* #4—*Out of Africa.* #5—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.* #6—*The Jewel of the Nile.* #7—*Iron Eagle.* #8—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *Twice in a Lifetime.* #9—*The Journey of Natty Gann.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*Out of Africa.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Out of Africa.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *A Chorus Line.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Jan. 23: *Clue.* #2—*Young Sherlock Holmes.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—Thru Jan. 23: *Troll; 101 Dalmatians.* Beg. Jan. 24: *A Chorus Line.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*The Journey of Natty Gann.* #2—*Pray for Death.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Out of Africa.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Jagged Edge.* Beg. Jan. 24: *White Nights.* #4—*Spies Like Us.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—*Rocky IV.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *White Nights.* #2—*Iron Eagle.* #3—*The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. Thru Jan. 23: *White Nights.* Beg. Jan. 24: *Twice in a Lifetime.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Head Office.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*The Journey of Natty Gann.* #2—*Troll.* #3—*Spies Like Us; 101 Dalmatians.* #4—*White Nights.* #5—*A Chorus Line.* #6—*Out of Africa.* #7—*Murphy's Romance.* #8—*Black Moon Rising.* #9—*Runaway Train; The Adventures of Mark Twain.* #10—*The Color Purple.* #11—*Rocky IV.* #12—*Pray for Death.*

540. WANTAGH—RKO—781-6969. Jan. 22-28: *Jagged Edge.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Troll.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Runaway Train; Black Moon Rising.* Beg. Jan. 24: *My Chauffeur.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Jan. 23: *Clue.* #2—Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Jan. 23: *Runaway Train; The Adventures of Mark Twain.* Beg. Jan. 24: *My Chauffeur.* #2—*Troll.* #3—*Iron Eagle.*

601. BABYLON—RKO—669-0700. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Pray for Death.* Beg. Jan. 24: *A Chorus Line.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Clue.* #3—*Black Moon Rising.*

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MOVIES

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *My Chauffeur.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Runaway Train.* #2—*A Chorus Line.* #3—*The Journey of Natty Gann.* #4—*The Color Purple.* #5—*The Jewel of the Nile.* #6—*Black Moon Rising; The Adventures of Mark Twain.* #7—*Troll.* #8—*Rocky IV.* #9—*Out of Africa.* #10—*White Nights; 101 Dalmatians.* #11—*Iron Eagle.* #12—*Pray for Death.* #13—*Spies Like Us.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*The Journey of Natty Gann.* #3—*White Nights; 101 Dalmatians.* #4—*Murphy's Romance.* #5—*The Jewel of the Nile.* #6—*A Chorus Line.* #7—*Runaway Train.* #8—*Iron Eagle.* #9—*Rocky IV.* #10—*The Color Purple.* #11—*Spies Like Us; The Adventures of Mark Twain.*

610. COMMACK—RKO—499-4545. #1—*Pray for Death.* #2—*Black Moon Rising.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—*Iron Eagle.* #3—*Rocky IV.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Twice in a Lifetime.* #4—*The Jewel of the Nile.* #5—Thru Jan. 23: *Rocky IV.* Beg. Jan. 24: *My Chauffeur.* #6—*Iron Eagle.* #7—*Spies Like Us.* #8—*Out of Africa; The Adventures of Mark Twain.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Out of Africa.* #2—*The Journey of Natty Gann.* #3—*Iron Eagle.* #4—*The Jewel of the Nile.* #5—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Fool for Love.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Black Moon Rising.* Beg. Jan. 24: *Rocky IV.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #2—*Iron Eagle.* #3—*The Journey of Natty Gann.* #4—*Pray for Death.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—*Iron Eagle.* #2—*Out of Africa.* #3—*White Nights.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Program unavailable.

624. MATTITUCK—MATTITUCK—298-4405. #1—*Iron Eagle.* #2—*Runaway Train; The Adventures of Mark Twain.* #3—*The Journey of Natty Gann.* #4—*Out of Africa.* #5—Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *A Chorus Line.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Troll.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 23: *Jagged Edge.* Beg. Jan. 24: *Target.*

628. OAKDALE—OAKDALE—589-8118. Thru Jan. 23: *Back to the Future.* Beg. Jan. 24: *Young Sherlock Holmes.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*The Color Purple.* #2—*Spies Like Us.* #3—Thru Jan. 23: *Rocky IV.* Beg. Jan. 24: *The Jewel of the Nile.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*Out of Africa.* #2—Thru Jan. 23: *Pray for Death.* Beg. Jan. 24: *A Chorus Line.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Jan. 23: *The Jewel of the Nile.* Beg. Jan. 24: *My Chauffeur.* **OUTDOOR**—Thru Jan. 23: *Runaway Train; King Solomon's Mines.* Beg. Jan. 24: *Rocky IV.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Iron Eagle.* #2—*Troll.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Out of Africa.* **WEST**—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Jan. 22–28: *Jagged Edge.*

635. RIVERHEAD—SUFFOLK—727-3133. *The Jewel of the Nile.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 23: *Insignificance.* Beg. Jan. 24 (tent.): *Sotto . . . Sotto.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*White Nights; The Adventures of Mark Twain.* #3—Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *A Chorus Line.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *Enemy Mine.* #2—Thru Jan. 23: *Clue.* Beg. Jan. 24: *Runaway Train.*

640. SMITHTOWN—SMITHTOWN—265-1551. *White Nights.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*White Nights.* #2—Thru Jan. 23: *Target.* Beg. Jan. 24: *A Chorus Line.* #3—Thru Jan. 23: *Head Office.* Beg. Jan. 24: *My Chauffeur.*

642. STONY BROOK—LOEWS—751-2300. #1—*Out of Africa.* #2—*Rocky IV.* #3—*Black Moon Rising.*

643. WEST ISLIP—TWIN—669-2626. #1—*Young Sherlock Holmes.* #2—Thru Jan. 23: *Back to the Future.* Beg. Jan. 24: *Runaway Train.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Rocky IV.* #2—Thru Jan. 23: *Clue; 101 Dalmatians.* Beg. Jan. 24: *A Chorus Line.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *My Chauffeur.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Runaway Train.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*White Nights.* #2—*Murphy's Romance.* #3—*Iron Eagle.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Iron Eagle.* #2—*White Nights.*

704. HARRISON—CINEMA—835-2961. Thru Jan. 23: *Clue.*

705. HARTSDALE—CINEMA—428-2200. #1—*Spies Like Us; 101 Dalmatians.* #2—*Young Sherlock Holmes.* #3—*Clue.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Jan. 23: *White Nights.* Beg. Jan. 24: *Twice in a Lifetime.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Troll.* #2—*Out of Africa.* #3—*The Jewel of the Nile.* #4—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*White Nights.* #2—Thru Jan. 23: *The Journey of Natty Gann.* Beg. Jan. 24: *A Chorus Line.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 23: *Runaway Train.* Beg. Jan. 24 (tent.): *Young Sherlock Holmes.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Troll.* #2—*Out of Africa.* #3—*The Journey of Natty Gann.* #4—*Iron Eagle.* #5—Thru Jan. 23: *Black Moon Rising; Runaway Train.* Beg. Jan. 24: *A Chorus Line.* #6—*The Color Purple.* #7—*Pray for Death.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Journey of Natty Gann.* #2—*Out of Africa.* #3—*The Jewel of the Nile.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Out of Africa.* #4—*Iron Eagle.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Journey of Natty Gann.* #2—*Troll.* #3—*Black Moon Rising; 101 Dalmatians.* #4—*The Color Purple.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Jan. 23: *Clue.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

717. RYE—RYE RIDGE—939-8177. #1—*Rocky IV.* #2—Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *Fool for Love.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Out of Africa.* #2—*The Color Purple.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Troll.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*The Color Purple.* #2—*Rocky IV.* #3—*The Journey of Natty Gann.* #4—*Clue; 101 Dalmatians.*

723. YONKERS—MOVIELAND—793-0002. #1—*Out of Africa.* #2—*The Jewel of the Nile.* #3—*Young Sherlock Holmes.* #4—*Spies Like Us.*

724. YONKERS—PARK HILL—969-4477. #1—*Black Moon Rising.* #2—*Iron Eagle.* #3—*Troll.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *My Chauffeur.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *A Chorus Line.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*The Color Purple.* #2—*White Nights.* #3—*Iron Eagle.* #4—*A Chorus Line.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Murphy's Romance.* #2—Thru Jan. 23: *The Jewel of the Nile.* Beg. Jan. 24: *Twice in a Lifetime.*

757. NYACK—CINEMA EAST—358-6631. *Black Moon Rising.*

759. PEARL RIVER—CENTRAL—735-2530. *Troll.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Young Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #2—*Runaway Train.*

763. STONY POINT—9 W CINEMA—942-0303. *Clue.*

764. SUFFERN—LAFAYETTE—357-6030. *The Journey of Natty Gann.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Iron Eagle.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*A Chorus Line.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—*Spies Like Us.* #3—*White Nights.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV; The Adventures of Mark Twain.* #2—*The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—*Iron Eagle.* #2—*Black Moon Rising.* #3—*The Journey of Natty Gann.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

806. FAIRFIELD—COUNTY—334-1411. *Iron Eagle.*

807. GREENWICH—CINEMA—869-6030. #1—*A Chorus Line.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*White Nights.* #3—*The Journey of Natty Gann.*

810. NORWALK—CINEMA—838-4504. #1—*Iron Eagle.* #2—*Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *The Journey of Natty Gann.*

812. SOUTH NORWALK—SONO—866-9202. Jan. 17–23: *The Gods Must Be Crazy.* Jan. 24–27: *Sotto . . . Sotto; The Rocky Horror Picture Show.* Jan. 28–30: *Joshua Then and Now.*

813. SPRINGDALE—STATE—325-0250. Thru Jan. 23: *Young Sherlock Holmes.* Beg. Jan. 24: *Clue.*

814. STAMFORD—AVON—324-9205. #1—*Iron Eagle.* #2—*Black Moon Rising; The Adventures of Mark Twain.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*Runaway Train.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Pray for Death.* #2—*Troll.*

817. STAMFORD—RIDGEWAY—323-5000. #1—Tent.: *Murphy's Romance.* #2—*The Jewel of the Nile.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *The Color Purple.* #2—*Rocky IV.* #3—*White Nights.*

819. WESTPORT—FINE ARTS—227-3324. #1—*White Nights.* #2—*The Color Purple.* #3—227-9619. *Rocky IV.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Murphy's Romance.*

821. WILTON—CINEMA—762-5678. *The Jewel of the Nile.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Journey of Natty Gann.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Clue; 101 Dalmatians.* Beg. Jan. 24: *A Chorus Line.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*The Jewel of the Nile.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Black Moon Rising.* #2—*Rocky IV.* #3—*Pray for Death.*

903. JERSEY CITY—STATE—653-5200. #1—*Troll.* #2—*The Journey of Natty Gann.* #3—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *My Chauffeur.* #4—*Iron Eagle.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Runaway Train.* #2—*Spies Like Us.* #3—*Iron Eagle.* #4—*Black Moon Rising.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*A Chorus Line.* #3—*Out of Africa.* #4—*The Jewel of the Nile.* #5—*Rocky IV.* #6—*The Color Purple.*

906. UNION CITY—SUMMIT—865-4120. Thru Jan. 23: Spanish films. Beg. Jan. 24: *Runaway Train.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Jan. 23: *The Alchemist.* Beg. Jan. 24: *Runaway Train.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Pray for Death.* #2—*Spies Like Us; Mad Max Beyond Thunderdome.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Jewel of the Nile.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Black Moon Rising; Pray for Death.*

914. IRVINGTON—CASTLE—372-9324. #1—*Troll; Ghoulies.* #2—Thru Jan. 23: *Black Moon Rising.*

915. LIVINGSTON—COLONY—992-0800. *Out of Africa.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*The Journey of Natty Gann.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*101 Dalmatians.* #2—*Back to the Future.* #3—*Jagged Edge.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—*Iron Eagle.* #3—Thru Jan. 23: *Troll.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Iron Eagle.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Twice in a Lifetime.* #3—*White Nights.*

922. VERONA—VERONA—239-0880. *Troll.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Jewel of the Nile.* #2—*The Color Purple.* #3—*Young Sherlock Holmes; Spies Like Us.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 23: *Jagged Edge.*

931. CRANFORD—RKO—276-9120. #1—*Rocky IV.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Runaway Train.*

933. LINDEN—TWIN—925-9787. #1—*Iron Eagle; 101 Dalmatians.* #2—*The Journey of Natty Gann; Black Moon Rising.*

934. ROSELLE PARK—PARK—245-0358. Thru Jan. 23: *Back to the Future.* Beg. Jan. 24: *Dance With a Stranger.*

935. SUMMIT—STRAND—273-3900. *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Spies Like Us.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru Jan. 23: *Camila.*

938. UNION—RKO—686-4373. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #2—*Pray for Death.*

939. WESTFIELD—RIALTO—232-1288. #1—*Iron Eagle.* #2—*The Jewel of the Nile.* #3—*Troll.*

940. WESTFIELD—TWIN—654-4720. #1—*Runaway Train; 101 Dalmatians.* #2—*The Journey of Natty Gann.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Jan. 23 (tent.): *Troll.*

951. CLOSTER—CLOSTER—768-8800. *The Journey of Natty Gann.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—*The Journey of Natty Gann.* #2—*Troll.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Journey of Natty Gann.* #2—*Iron Eagle.*

956. FORT LEE—LINWOOD—944-6900. #1—*Troll.* #2—Thru Jan. 23: *Runaway Train.* Beg. Jan. 24: *Fool for Love.*

957. FORT LEE—SHARON—224-0202. Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.*

958. OAKLAND—TWIN—337-4478. #1—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.* #2—*Runaway Train.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Jan. 23: *Back to the Future.* #2—Thru Jan. 23: *Clue.*

960. PARAMUS—CINEMA 35—845-5070. Thru Jan. 23: *Troll.* Beg. Jan. 24: *Twice in a Lifetime.*

961. PARAMUS—DRIVE-IN—368-1440. Jan. 24–26: Program unavailable.

962. PARAMUS—RKO BERGEN MALL—845-4449. *The Journey of Natty Gann.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color Purple.* #2—*Young Sherlock Holmes.* #3—*Runaway Train.* #4—*Rocky IV.* #5—*Murphy's Romance.* #6—*Out of Africa.* #7—*The Jewel of the Nile.* #8—*Pray for Death.* #9—*Iron Eagle.* #10—*White Nights.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Black Moon Rising.* #2—*Spies Like Us.* #3—*A Chorus Line.*

965. RAMSEY—CINEMA—825-2090. *The Journey of Natty Gann.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Jan. 23: *Clue; 101 Dalmatians.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Jewel of the Nile.* #2—*Iron Eagle.* #3—*Pray for Death.* #4—Thru Jan. 23: *White Nights.* Beg. Jan. 24: *A Chorus Line.*

969. RIDGEWOOD—ROSEBUD—670-9183. Jan. 20–23: *The Big Store.* Jan. 24–30: *Gone With the Wind.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*The Journey of Natty Gann.* #2—Thru Jan. 23: *Clue.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge; 101 Dalmatians.* #2—*Back to the Future.* #3—*The Journey of Natty Gann.*

972. TENAFLY—BERGEN—567-0004. *The Jewel of the Nile.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Troll.* #2—*The Jewel of the Nile.* #3—Thru Jan. 23: *Spies Like Us.* Beg. Jan. 24: *My Chauffeur.* #4—*The Journey of Natty Gann.*

BRIEF
M O V I E
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ADVENTURES OF MARK TWAIN—(1 hr. 30 min., '86) An animated feature, done entirely in Will Vinton's Claymation process, about the famous author's journey on a flying riverboat from the Mississippi to Halley's Comet. Twain's voice by James Whitmore. Screenplay by Susan Shadburne. Dir. Vinton. G. **20, 33, 88, 114, 201, 202, 208, 304, 316, 518, 521, 529, 539, 600, 607, 609, 612, 624, 637, 802, 814**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **33, 216, 520, 628, 643, 919, 934, 959, 971**

BLACK MOON RISING—(1 hr. 40 *min.* '86) Tommy Lee Jones stars as a man working undercover in Los Angeles for the Justice Department on a case of industrial espionage. With Linda Hamilton, Robert Vaughn, Richard Jaeckel, and Bubba Smith. Screenplay by John Carpenter, Desmond Nakano, and William Gray; story by Carpenter. Dir. Harley Cokliss. R. **23, 33, 54, 88, 100, 101, 108, 109, 114, 203, 206, 211, 219, 304, 306, 309, 313, 316, 320, 400, 500, 507, 513, 516, 539, 541, 602, 606, 607, 610, 615, 642, 710, 714, 724, 757 803, 814, 902, 904, 913, 914, 933, 964**

BRAZIL—(2 hr. 10 min., '85) Reviewed in this issue. PG-13. **25, 62, 85**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues, which, on stage, were pressed into the numbers, are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **25, 41, 80, 111, 200, 202, 217, 218, 307, 318, 401, 500, 514, 516, 526, 529, 539, 601, 607, 609, 618, 624, 630, 637, 641, 644, 708, 710, 718, 725, 754, 762, 800, 807, 900, 905, 910, 916, 938, 957, 958, 964, 968**

THE CLAN OF THE CAVE BEAR—(1 hr. 40 min., '86) A drama, set in prehistoric time, starring Darryl Hannah as a Cro-Magnon woman raised by a tribe of Neanderthals. With Pamela Reed, James Remar, Thomas G. Waites, and John Doolittle. Screenplay by John Sayles, based on Jean M. Auel's novel. Dir. Michael Chapman. R. **62**

CLUE—(1 hr. 27 min., '85) A comedy whodunit based on the popular board game, with three different endings, only one of which will be shown at each theater. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn. Dir. Lynn. PG. **20, 36, 217, 304, 311, 321, 324, 503, 515, 520, 527, 542, 602, 639, 644, 704, 705, 715, 722, 763, 813, 900, 959, 967, 970**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. The picture never stops to just observe something. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away. The movie is inauthentic, an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature*. The male actors, led by Danny Glover, are forced into cartoon performances, but some of the women come through. Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 56, 61, 85, 108, 112, 114, 201, 204, 210, 214, 304, 304, 307, 313, 320, 405, 506, 513, 521, 523, 534, 539, 607, 609, 612, 629, 710, 714, 720, 722, 754, 801, 808, 818, 819, 901, 905, 923, 936, 952, 963**

FOLLOWING THE FUHRER—(1 hr. 30 min., '85) In German, Eng. subtitles. Erwin Leiser's film combines newsreel footage of Germany under Nazi rule with ten dramatized vignettes of the lives of ordinary citizens. With Armin Mueller-Stahl. Dramatic material written by Oliver Storz and directed by Eberhard Itzenplitz. **1**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. But Shepard and director Robert Altman must have been dissatisfied with the play's proven power as an actors' piece. Altman has emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—he has them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. And Shepard, speaking in a sharp and querulous voice, is an inadequate Eddie; his crazy nastiness feels remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. The actors' never join together, and Altman lays on the symbolic overtones. We're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art." With Harry Dean Stanton. (Dec. 9, 1985) R. **51, 313, 613, 717, 956**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 812**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **20, 30, 60, 68, 85, 88, 89, 106, 110, 112, 114, 200, 204, 206, 208, 211, 212, 214, 219, 300, 302, 308, 315, 317, 320, 400, 403, 507, 510, 516, 518, 524, 532, 536, 538, 541, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 710, 713, 724, 754, 765, 803, 806, 810, 814, 900, 903, 904, 920, 921, 933, 939, 955, 963, 968**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha

Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **11, 311, 502, 505, 511, 515, 520, 529, 532, 540, 627, 634, 919, 930, 971**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers, who now and then begin juggling something for no discernible reason, turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead, Jack Colton, more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **21, 37, 46, 66, 85, 106, 113, 114, 204, 209, 217, 302, 304, 308, 315, 316, 327, 405, 506, 507, 508, 518, 521, 524, 536, 538, 603, 607, 609, 611, 612, 613, 621, 629, 631, 635, 700, 705, 707, 712, 713, 723, 753, 756, 802, 805, 817, 821, 901, 905, 912, 923, 935, 939, 952, 963, 968, 972, 974**

THE JOURNEY OF NATTY GANN—(1 hr. 41 min., '85) In the 1930s, years of hardship and social upheaval, a young girl journeys across America in search of her father. With Meredith Salenger, John Cusack, Scatman Crothers, Barry Miller, Lainie Kazan, Ray Wise, and Verna Bloom. Screenplay by Jeanne Rosenberg. Dir. Jeremy Kagan. G. **20, 34, 44, 88, 114, 200, 202, 217, 304, 309, 312, 319, 404, 505, 510, 514, 521, 524, 531, 539, 601, 607, 609, 613, 615, 618, 624, 708, 710, 712, 714, 722, 764, 803, 808, 811, 900, 903, 918, 933, 940, 951, 954, 955, 962, 965, 970, 971, 974**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he re-creates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 53, 88, 519**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **22, 49, 55, 513, 539, 609, 612, 702, 756, 817, 820, 963**

THE MYSTERY OF ALEXINA—(1 hr. 26 min., '85) In French, Eng. subtitles. The story of a nineteenth-century hermaphrodite, based on research by the late philosopher Michel Foucault on the memoirs of Herculine Barbin. Starring Vuillemin. Screenplay by Jean Gruault. Dir. René Féret. **84**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 111, 114, 203, 206, 207, 213, 218, 304, 309, 310, 314, 316, 404, 513, 516, 524, 525, 526, 532, 534, 539, 602, 607, 609, 612, 613, 620, 624, 630, 633, 642, 700, 707, 710, 712, 713, 720, 723, 761, 800, 804, 805, 807, 819, 905, 915, 917, 918, 931, 952, 963, 973**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **1, 48**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, decides that he has had enough and cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. In *Ran,* Kurosawa is more interested in the spaces between people than in who they are or what they feel. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

RETURN—(1 hr. 20 min., '85) A young woman discovers that her grandfather's spirit resides in the body of the young man with whom she is falling in love. With Karlene Crockett, John Walcutt, Lisa Richards, Frederic Forrest, and Anne Lloyd Francis. Screenplay by Andrew Silver, adapted from the novel *Some Other Place. The Right Place.,* by Donald Harington. Dir. Silver. **1**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. With Talia Shire, more wan than ever, and Burt Young, blowing garlic breath across the table. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **32, 67, 104, 109, 110, 114, 201, 203, 211, 212, 214, 219, 301, 305, 306, 307, 322, 327, 402, 507, 513, 516, 524, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 615, 619, 629, 631, 637, 642, 644, 711, 713, 716, 717, 722, 754, 755, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two convicts—Jon Voight as a sub-Nietzchean hood with a mustache drooping into his mouth and Eric Roberts as . . . Eric Roberts—escape from a maximum-security prison in Alaska and wind up on a speeding train whose engineer has dropped dead of a heart attack. It is intended, one fears, as an existential train to nowhere, taking the men through that cruel joke known as life. In this pretentious action film, the Soviet director Andrei Konchalovsky produces some beautiful imagery in the course of dramatizing a preposterous plot. Most of the acting is of the unwatchable, gloating-into-the-camera variety, but the black train speeding through thick snow drifts is an undeniably stirring sight. The howling cold winds, the biting, wet discomfort, the virtually black-and-white color scheme of the Far North—all of this is powerfully sustained as thriller atmosphere. Konchalovsky has a marvelous control of movement and light but no common sense. See it if you're in the mood for brutal excitement. With John P. Ryan as a vicious prison warden. (Jan. 20, 1986) R. **5, 36, 50, 88, 100, 101, 102, 103, 106, 110, 114, 201, 202, 206, 208, 215, 216, 302, 306, 312, 316, 319, 328, 512, 518, 521, 524, 526, 539, 541, 600, 607, 609, 612, 613, 624, 631, 633, 639, 643, 701, 707, 709, 710, 725, 762, 815, 903, 904, 906, 907, 921, 932, 940, 956, 958, 963**

SHARMA AND BEYOND—(1 hr. 12 min., '84) Reviewed in this issue. **84**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11, 636, 812**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **30, 68, 113, 114, 217, 301, 315, 321, 322, 506, 508, 524, 532, 536, 539, 604, 607, 609, 612, 629, 645, 705, 723, 801, 810, 815, 818, 904, 911, 923, 936, 964, 974**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **11, 81**

THOSE GLORY, GLORY DAYS—(1 hr. 31 min., '83) A British sportswriter recalls her schoolgirl days when she and three of her girlfriends were obsessed with the local football team. Written by Julie Welch. Dir. Philip Saville. From executive producer David Puttnam's "First Love" series of films (which includes the previously released *Experience Preferred . . . but Not Essential* and *Kipperbang*). **84**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **60, 81, 200, 302, 312, 510, 524, 537, 612, 706, 756, 921, 960**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 81**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **24, 43, 55, 103, 104, 112, 114, 201, 209, 215, 216, 217, 218, 300, 302, 307, 310, 312, 316, 318, 326, 328, 401, 500, 506, 509, 514, 524, 532, 535, 536, 537, 539, 607, 609, 611, 618, 620, 637, 640, 641, 702, 703, 706, 708, 725, 754, 762, 801, 808, 818, 819, 905, 910, 916, 921, 938, 957, 958, 963, 968**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, British, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Nicholas Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man, still capable of love (the movie will explain how he became a marble-souled eunuch). Alan Cox's Watson, already tending to corpulence, exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), many chase scenes, flying scenes, and an underground temple sequence complete with sacrificial virgins and bald-headed goons—the episode is contemptibly similar to the one in *Indiana Jones and the Temple of Doom*. By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **25, 31, 67, 85, 207, 213, 216, 305, 317, 321, 401, 508, 513, 517, 522, 527, 614, 624, 628, 637, 639, 643, 705, 709, 716, 717, 723, 755, 760, 813, 923, 963**

REVIVALS

THE BAD SLEEP WELL—(2 hr. 31 min., '60) One of Akira Kurosawa's contemporary morality tales. Toshiro Mifune stars as the son of a murdered man, and the movie is a study of corporate corruption leading to violence. An element of florid melodrama and self-pity surfaces in this movie—things not found in Kurosawa's other work. **87**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **2**

DON'T LOOK NOW—(1 hr. 50 min., '73) A thin but visually compelling thriller, based on a Daphne du Maurier story, about a couple in Venice who experience occult phenomena relating to the drowning death of their young daughter. Donald Sutherland and Julie Christie are both in top form. Dir. Nicolas Roeg. **8**

THE FEARLESS VAMPIRE KILLERS, OR PARDON ME BUT YOUR TEETH ARE IN MY NECK—(Uncut: 2 hr. 4 min., '67) Roman Polanski's goofy, macabre comedy about vampire legends—a cult favorite—starts with a funny idea and some nice touches, but the one-joke humor loses its bite soon after the vampire hunters meet the fanged set in Transylvania. With Polanski, Jack MacGowran, Sharon Tate, Alfie Bass, and Ferdy Mayne. **86**

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **83**

GET OUT YOUR HANDKERCHIEFS—(1 hr. 50 min., '78) In French, Eng. subtitles. Bertrand Blier's exquisite high comedy about a distraught young husband (Gérard Depardieu) whose beautiful wife (Carole Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher (Patrick Dewaere) in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy who understands exactly what she wants. A most courageous and enjoyable film. **2**

LAURA—(1 hr. 28 min., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **83**

MILDRED PIERCE—(1 hr. 53 min., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **86**

101 DALMATIANS—(1 hr. 19 min., '61) Walt Disney's animated feature, a comedy-adventure about two London dogs, their human "pets," and the dognapping villainess Cruella De Vil. With the voices of Rod Taylor, Ben Wright, and J. Pat O'Malley. Story by Bill Peet, based on Dodie Smith's book *The Hundred and One Dalmatians*. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. G. **39, 110, 114, 306, 318, 500, 505, 517, 529, 539, 607, 609, 644, 705, 714, 722, 900, 919, 933, 940, 967, 971**

PERSONA—(1 hr. 21 min., '66) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown; Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **8**

RICHARD III—(2 hr. 38 min., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked spider of a king in this version of Shakespeare's play. His grotesque performance is spellbinding, but unfortunately there is no competition from the rather pale supporting cast, which includes John Gielgud as the Duke of Clarence and Claire Bloom as Lady Anne. **86**

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **87**

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BROADWAY

Previews and Openings

Wednesday, January 22

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Previews now prior to a 1/30 opening. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Preview price: $27, except Sat. night which is $30. After opening: $30, except Sat. night which is $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

Thursday, January 23

JEROME KERN GOES TO HOLLYWOOD—Musical revue which takes its inspiration from Kern's songwriting career after he moved from Broadway in the '30s; devised and directed by David Kernan; book by Dick Vosburgh. Featured in the cast are Elaine Delmar, Elisabeth Welch, Liz Robertson, and Scott Holmes. Previewing now prior to a 1/23 opening. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Wed. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., $30 to $35. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. All major credit cards.

Tuesday, January 28

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffrey V. Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, assisted by a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $40; Fri. and Sat. at 8 p.m., $30 to $45. Previewing now prior to a 1/28 opening. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). 2 hr. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30–$37.50; Fri. & Sat. at 8, $32.50–$40; Wed. at 2, $27.50–$35. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr. Credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $36–$45; Wed. at 2, $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BILOXI BLUES—William Ragsdale is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs. which is dark) at 8 p.m., Sat. at 2 p.m. and Wed. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hr. 40 min. Credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20–$30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (246-4636). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $35; Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50; Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues.–Sat. at 8, Wed. at 2, $17.50 to $27.50, Sat at 2, Sun. at 3 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hr. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. This indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard

Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, et al. Mon.-Fri. at 8, Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50-$45; Wed. at 2 p.m., $27.50-$35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. Major credit cards.

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues. thru Sat. at 8 p.m., Sat. & Sun. at 3; $20-$25; thru 1/26. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRLS**

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit and Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22-$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals, about a girl who takes a bus to Broadway full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $26-$34. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22-$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. With Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, Rick Lawless. Tues.-Fri. at 8, Sun. at 3 and 7 p.m., Sat. at 7 & 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun at 3 and 7:30 p.m.; $17.50 to $19.50. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). **IRLS**

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by House. Wed. & Thurs. at 8, $16-$22.50; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Village Gate,** 160 Bleecker Street (475-5120).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Cover, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30, Sun. at 3; $20 to $27.50. **Samuel Beckett,** 410 West 42nd Street (594-2826).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $18. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.-Sat. at 8, Sun. at 2:30 & 8, $25-$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. Starring a man-eating plant, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., at 2, 5 & 8; Sun. at 2 & 5; $20-$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

MRS. WARREN'S PROFESSION—Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18-$27; thru 2/9. Now at **Roundabout Theatre,** 100 East 17th Street (420-1883). From 1/23, performances are at the **Haft Theater,** 227 West 27th Street (420-1883).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$25. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change frequently; call theatre for latest information. $20-$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50-$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos, with Mare Kenney, Jacqueline Rowen, Neal Arluck, Gary Richards, Wendy Makkena, and John Raymond. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15; thru 1/31. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

RUM AND COKE—Keith Reddin's satirical comedy, set in the early days of the Kennedy presidency, with John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Boutsikaris; directed by Les Waters. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150). **IRLS**

ROOM SERVICE—Mark Hamill stars in the classic comedy, by John Murray and Allen Boretz, as a penniless theatrical producer trying to get a show produced and prevent his cast form being evicted from the hotel they are occupying; directed by Alan Arkin. Featured in the cast are Keith Reddin, Lonny Price, Ann McDonough, Kurt Knudson, Tim Jerome, Pierre Epstein, MacIntyre Dixon, Barbara Dana, and Andrew Bloch. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; 1/29 thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken. Wed. & Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16 to $18. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20 to $22.50. In repertory with *Times Square Angel,* which has been extended (because it's charming and funny and word of mouth has made it very popular). A Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. **Provincetown,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Revue by Ira Gasman & Cary Hoffman, directed by Suzanne Hoffman, spoofing politics and social concerns. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15-$17.50. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

THEATER COMPANIES

ACTORS FACTORY—David Westheimer's *My Sweet Charlie,* starring Leslie Dance and Ben Jacobs, is about two fugitives from the world seeking a haven; directed by Janice Goldberg. Thurs.-Sat. at 8; $6; thru 1/25. **Actors Factory,** 149 W. 29th St. (594-1494).

AMERICAN JEWISH THEATRE—Israel Horovitz's *Today I Am a Fountain Pen,* Part I of a trilogy telling of a family in Canada in the early years of W. W. II; directed by Stephen Zuckerman, starring Marcia Jean Kurtz, Sam Schacht, and Josh Blake. Tues., Wed., Thurs., Sat. at 8 p.m., Sun. at 2 & 7 p.m.; $18.50; thru 1/26. **92nd Street Y,** 1395 Lexington Ave. (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* comedy about a female law student and a divorced doctor who live in a seaside house; directed by Melvin Bernhardt. With Swoosie Kurtz, George Grizzard, Robert Leonard. Tues. thru Sat. at 8 p.m., Sun. at 7:30, Sat. at 2 p.m., Sun. at 3 p.m.; thru 1/26. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

CIRCLE REP ENSEMBLE—Three plays in rotating rep: Lanford Wilson's *The Mound Builders,* about a couple of archeologists; Albert Camus's *Caligula,* a modern-dress version about the infamous emperor, with Kenneth Marshall; Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada during World War I. $22.50–$25. Call theatre for particulars. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE—A revival of *They're Playing Our Song,* a 1979 musical with book by Neil Simon, music by Marvin Hamlisch, and lyrics by Carole Bayer Sager; directed by Philip Giberson; based on the real-life romance of Hamlisch and Sager. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 2/2. **Equity Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. Thru 2/8 (call for particulars); $7.50. **The Family Space,** Cuando Building, 9 Second Avenue (477-2522).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15; 1/22 thru 3/2. **Irish Arts Theatre,** 553 West 51st Street (757-3318).

LA MAMA, E.T.C.—David Hunsaker's *The North Wind,* with costumes, props, scenery, giant puppets, and giant masks by Ralph Lee, who also directs. The play consists of two tales from traditional Yup'ik Eskimo legends, woven together in a single drama. Featured in the cast are Lenny Bart, Elliot Scott, Valois, Shelly Fine, Willie Barnes, and Christine Campbell. Wed. thru Sun. at 7:30 p.m.; $8; from 1/31. **La Mama, E.T.C.,** 74A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—David Mamet's double bill of ghost stories: *Prairie du Chien* and *The Shawl,* both directed by Gregory Mosher. With Lindsay Crouse, Mike Nussbaum, and Jerry Stiller. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 2/2. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

MIRROR REPERTORY THEATRE—William Saroyan's 1939 Pulitzer Prize–winning comedy, *The Time of Your Life,* directed by Peter Mark Schifter, features Mason Adams, Tovah Feldshuh, and Elizabeth Franz. In repertory with Gorky's *Children of the Sun,* directed by Tom Brennan, featuring Elizabeth Franz and Michael Moriarty. Tues.–Sat. at 8, Wed. at 2, Sat. at 5, Sun. at 3 & 7:30; $22–$25. **Saint Peter's,** 619 Lexington Ave. (223-6440).

MUSIC-THEATRE GROUP—*Africanis Instructus,* a play by Stanley Silverman and Richard Foreman, is set during the turn of the century and tells of European adventurers exploring the continent of Africa. Featured in the cast are David Sabin, Alan Scarfe, Keith David, Tommy Hollis, Eve Bennett-Gordon, Kate Dezina, Susan Browning, Clark Brown, and Peter Davis. Wed.–Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $12–$20. **St. Clements,** 423 W. 46th St. (265-4375).

NEGRO ENSEMBLE COMPANY—Steve Carter's *House of Shadows* is set in contemporary Chicago against a background of juvenile delinquency and adult lunacy, complicated by an undercurrent of racism; directed by Clinton Turner Davis. Featured in the cast are Frances Foster, Teddy Abner, Victor Steinbach, Daniel Barton, Raymond Rosario, and Joan Grant. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

NYU DRAMA DEPARTMENT—Howard Sackler's *Semmelweiss,* about an idealistic doctor fighting the forces of 1800 medical society; Tues.–Sun. at 8 p.m.; $7.50; thru 1/26, at Mainstage One. Arthur Giron's *Becoming Memories,* about relations between several generations of an American family; Tues.–Sun. at 8, $7.50; thru 1/26, at Mainstage Two. **Tisch School of the Arts,** 721 Broadway (598-7074).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company premieres with Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physical and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English; Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; thru 2/23. **Puerto Rican Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. From 1/26, *La Fiaca,* an Argentinian comedy by Ricardo Talesnik. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEEF—David Pownall's play about violence in Ireland by introducing the Heros of Tain into a current setting of a slaughter house during Pope John's visit to the country; directed by Byam Stevens. Tues. thru Sat. at 8 p.m.; $8; 1/28 thru 2/15. **Writers Theatre,** 133 Second Avenue (777-8927).

THE BONE RING—Donald Hall's verse play tells anecdotes about the author's ancestors and his childhood home, Eagle Pond Farm; directed by Kent Paul. Sat. thru Tues. at 8 p.m., Sun. at 3 and 7 p.m.; $10 to $12; 2/1 thru 23. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

THE CAMEL HAS HIS NOSE UNDER THE TENT—Andre Ernotte and Elliot Tiber are the authors-directors of a play set in an urban society in which a mania for microchips has turned celibacy into an alternate lifestyle. With Burt Edwards and Katie C. Sparer. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8. **Riverwest Theatre,** 155 Bank Street (243-0259).

CRISIS OF IDENTITY—Robert Heide's play stars Regina David, Robert Frink, and Daryl Marsh in a play about a wealthy investor, his neurotic ex-actress wife, and a substitute son. Thurs.–Sun. at 8; $4; thru 1/26. **Joe Cino Theatre,** Theater for the New City, 162 Second Avenue (254-1109).

CROWN CORK CAFETERIA—William Wise's play takes a look at the day-in day-out activities of sixteen workers in a not-too-safe Chicago bottle-cap factory; directed by Robert Owens Scott. Featured in the cast are Bob Arcaro, Wendy Weill, Rich Ferguson, Ron Stetson, Greg Giordano, and Nelson Simon. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; from 1/31. **Actors Outlet Theatre Center,** 120 West 28th Street (924-0077).

DECEMBER 7TH—George Rattner's play about how the events of that date changed the country forever. It revolves around students in a Jewish frat in an upstate college on the eve of Pearl Harbor; directed by Gordon Edelstein, with Scott Burkholder, Humbert Astredo, Robin Morse, Brian Backer, Brett Goldstein, and David Jaffe. Wed.–Sat. at 8, Sat. & Sun. at 3; $8. **Theatre Guinevere,** 15 W. 28th St. (598-0400).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; from 1/24 thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

DOUBLE BILL—Two Australian plays: Daniel Keene's *The Hour Before My Brother Dies,* and *The Hour,* with Rhonda Wilson starring in both; both directed by Lindzee Smith. Wed. thru Sun. at 8 p.m.; $10; thru 1/26. **Interart,** 549 West 52nd Street (246-1050).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's comedy of menace, a gothic cooking show about the life of Typhoid Mary; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; from 2/6. **Theater for the New City,** 162 Second Avenue (254-1109).

IMMEDIATE FAMILY—Terry Baum's one-woman show about a lesbian whose lover is placed on a life-support system. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $8; thru 2/2. In repertory with Joseph Benjamin's *Emotional Rescue,* which reveals the behind-the-scenes drama of the Gay Switchboard, a vital source of information for New York's gay community, by exploring the lives of its volunteers. Fri. and Sat. at 10 p.m., Sun. at 8 p.m. $10; 1/24 thru 3/2. **Westbeth Theatre Center,** 151 Bank Street (675-1014).

LISTEN TO THE LIONS—John Ford Noonan's comedy about conflicts within the rich and famous McBride Family; directed by Casey Childs; Featured in the cast are Patrick O'Neal, Caroline Aaron, Christopher McHale, Scotty Blech, Susan Greenhill, and John Carpenter. 1/23–24, 26, 29–31, at 8 p.m.; 1/25 and 2/1 at 7 and 10 p.m. **Morse Theatre Center,** 121 West 91st Street (333-7471).

MURDER ON THE NILE—Agatha Christie's tale of death and skullduggery in Egypt, with Hercule Poirot at the ready. There's a whole boatload of suspects aboard a river steamer when the murder occurs; directed by John Teta. Thurs.–Sat. at 8, Sun. at 3; $8; thru 2/9. **Alvina Krause,** 306 West 38th Street (564-3293).

MY FAIR LADY—Revival of Lerner and Loewe's romantic musical version of George Bernard Shaw's classic *Pygmalion,* directed by Philip Rosenberg, performed by a multiracial performing arts company. 1/25 and 26 at 3 and 7:30 p.m.; $5 ($3 for children). **AMAS Repertory Theater,** 1 East 104th Street (369-8000).

NECKTIES—F. J. Hartland's comic trilogy of love knots, with Risa Brainin, Jon Wool, and Paul Zappala; directed by Peter M. Gordon. Sun. at 3 p.m., Wed. thru Sat. at 8 p.m.; $8; thru 2/9. **Quaigh Theater,** 108 West 43rd Street (221-9088).

NO EXIT—Jean-Paul Sartre's classic: In English, 1/25 at 2:30 and 8 p.m.; in French, 2/1 at 2:30 and 8 p.m., 2/2 at 2:30 and 8 p.m.; $7. **Kraine Gallery Theatre,** 85 East 4th Street (866-3481).

STAGE CRAFT—A musical revue about life backstage, by Ken Charles and Sue Larsen, directed by Jimmy Mello. Fri. and Sat. at 8 p.m.; $10; thru 1/25. **Cash Performance Space,** 10 East 18th Street (734-2601).

THREE WAYS TO GET YOUR MAN—Three one-acters: Pall Bernstein's *Other Distants,* about alienation, with Terry O'Brien, William Calahan, and Erin Cresida Wilson; *Catch of the Day,* by Dana Foley and O'Lan Jones, a musical about two mermaids, with Michele Mais and Roman Maffia; Georg Osterman's *A Matched Set,* a comedy/horror piece about a wife who has a passion for taxidermy; with John D. Brockmeyer, Lola Pashalinski, Linda Chapman, and the author. 1/29 thru 2/2 at 8 p.m.; $7. **Limbo Theatre,** 647 East 9th Street (475-5621).

THE TIME OF THE CUCKOO—Michael Learned stars in a revival of Arthur Laurents's comedy about an American tourist and her encounter with romance; directed by Stuart Howard with George Guidall, Brent Barrett, Robert Cicchini, Nickie Feliciano, Alexandra Gersten. Fri. at 8, Sat. & Sun. at 3 & 8; thru 2/2; $8. **York,** 2 E. 90th St. (534-5366).

ZEPHYR—Steven Schwab's play tackles the subject of autoerotic asphyxia, an extremely dangerous sexual practice; directed by Judith Joseph. 1/24 thru 2/23; $8. Call theatre for specifics. **American Renaissance Theatre,** 112 Charlton Street (673-6341).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HORST ANTES—Figurative drawings, paintings, and sculpture, thru 2/15. Lefebre, 47 E. 77th (744-3384).

PETER BOOTH—Paintings of vast landscapes inhabited by human mutants and totemic objects, by an Australian artist, thru 2/2. C.D.S., 13 E. 75th (772-9555).

FRIEDEL DZUBAS—Recent color-field paintings, thru 2/6. Knoedler, 19 E. 70th (794-0550).

KAREN ERLA/BRURIA—Monotypes on canvas and paper/Works on paper and hand-printed books dealing with permutations of the letter "A." Thru 2/1. Urdang, 23 E. 74th (288-7004).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

BARRY LEDOUX—Recent sculpture in a series entitled, "Chromatic Tunes," thru 2/1. Willard, 29 E. 72nd (744-2925).

DENNIS MASBACK—New paintings, thru 2/1. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Paintings and works on paper, thru 1/31. Simon/Neuman, 42 E. 76th (744-8460).

NANCY MITCHNICK—Landscape paintings, thru 2/8. Hirschl & Adler, 851 Madison (744-6700).

HENRY MOORE—Prints, drawings, and sculpture, thru 1/31. Silberberg, 16 E. 79th (861-6192); also at Weintraub, 992 Madison (879-1195), thru 3/8.

PALLE NIELSEN—Apocalyptic images in drawings, wood cuts, linoleum cuts and etchings, by a Danish artist, thru 2/7. ASF, 127 E. 73rd (879-9779).

ERWIN PISCATOR—Photographic panels, models of stage sets, and selected memorabilia, thru 2/22. Goethe House, 1014 Fifth (744-8310).

CAROLE ROBB—Oil paintings and drawings in a series entitled, "Apollo and Daphne in the U.S.," thru 2/1. Forum, 1018 Madison (772-7666).

GEORGES ROUAULT/GEORGE BASELITZ—Prints by both. Thru 2/1. Kren, 22 E. 65th (861-993).

JON SCHUELER—Three large-scale paintings of the Isle of Skye, thru 2/1. Perlow, 980 Madison (517-5858).

DAVID SHAPIRO—Recent abstract paintings, thru 2/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HOWARD SMITH—Abstract paintings and drawings, thru 2/22. Simon Neuman, 42 E. 76th (744-8460).

PETER STEVENS—Painted steel sculpture, thru 2/8. Graham Modern, 1014 Madison (535-5767).

BERNAR VENET—Large pastel drawings, thru 1/25. Castelli, 4 E. 77th (288-3202).

HELEN MIRANDA WILSON—Recent landscape paintings on board, thru 3/1. Hoffeld, 1020 Madison (734-5505).

57th Street Area

JOSEPH BEUYS—A conceptual piece composed of 15 blackboards and a bicycle, thru 2/8. Del Re, 41 W. 57th (688-1843).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

JIM DINE—New sculpture, paintings, drawings, and prints, thru 2/15. Pace, 32 E. 57th (421-3292).

BRUCE DORFMAN—Abstract paintings, thru 2/11. Arras, 24 W. 57th, and 725 Fifth (265-2222).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

SONDRA FRECKELTON—Recent watercolors and pastels, thru 1/29. Schoelkopf, 50 W. 57th (765-3540).

ROBERT GREENE—Small-scale paintings on canvas and wood panel, usually depicting a figure in a landscape, thru 1/25. Miller, 724 Fifth (246-1625).

DIETER HACKER—Oil paintings, works on paper, and bronze sculpture, thru 2/1. Marlborough, 40 W. 57th (541-4900).

HANS HOFMANN/JULES OLITSKI—Crayon-and-ink drawings of Provincetown, from 1941-42, thru 2/8/New paintings, thru 2/1. Emmerich, 41 E. 57th (752-0124).

RUBEN KADISH/CHARLES BIEDERMAN—Bronze and terracotta sculptures/Works on paper. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

STEPHANIE KIRSCHEN-COLE—Large handmade paper works, thru 1/31. De Nagy, 41 W. 57th (421-3780).

CRAIG LANGAGER—Seven recent mixed-media works, including a life-size zebra, thru 1/25. Siegel, 24 W. 57th (586-0605).

MICHAEL LOEW—Abstract paintings and watercolors from 1949–1985, in a memorial exhibit, thru 2/5. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Recent ceramic works, thru 2/1. BlumHelman, 20 W. 57th (245-2888).

ELYSSA RUNDLE—Paintings from 1983–1985, thru 2/5. Armstrong, 50 W. 57th (582-8581).

DONALD SHAMBROOM—Oil paintings that depict romantic visions of real construction sites, thru 2/1. Markel, 50 W. 57th (581-1909).

WILLIAM WEGMAN/ARCH CONNELLY—His first exhibition of paintings/Paintings and sculpture. Thru 2/1. Solomon, 724 Fifth (757-7777).

East Village

DIKE BLAIR—Recent gouache paintings, thru 2/2. Christminster, 336 E. 5th (475-8369); also at Baskerville + Watson, 578 Broadway (219-1885), thru 2/1.

LORENZO BONECHI—Figurative paintings with art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

HENRI CHARIOT—Expressionistic paintings in a series entitled, "Powers of Suggestion,"thru 2/2. Capp, 223 E. 10th (982-4444).

NINA CONOLLY—Paintings that mix images from the past and the present, thru 2/9. Art City, 439 E. 9th (420-0867).

STEFAN EINS—Works that explore evolutionary phenomena, thru 2/9. NOW, 430 E. 9th (674-3211).

DANITA GELTNER—New sculptural reliefs, thru 2/2. Artmart, 534 E. 6th (777-2177).

DENISE GREEN—New paintings, entitled "Viadotti Series," thru 2/2. M-13, 440 E. 9th (505-9016).

LEONID LERMAN—Carved wood sculptures, thru 2/2. Salvador, 216 E. 10th (228-3165).

MEREDITH LUND—Paintings that allude to classical and religious paintings, thru 2/2. Avenue B, 167 Ave. B (473-4600).

FRANK MAJORE—Color photographs that satirize advertising photography, thru 1/26. Nature Morte, 204 E. 10th (420-9544).

LADY MC CRADY—Expressionistic paintings in vivid colors, thru 2/2. Dash & Dash, 632 E. 11th (475-7406).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, thru 2/15. Feldman, 31 Mercer (226-3232).

BILL BECKLEY—Selected works from 1970 to 1985, thru 1/29. Gibson, 568 Broadway (925-1192).

DIKE BLAIR—Paintings on vertical glass-and-masonite panels, with imagery taken from media graphics, 19th-century paintings, and other sources, thru 2/1. Baskerville + Watson, 578 Broadway (925-1955).

PETER BOMMELS—Paintings on glass, a sculpture, and an installation, thru 2/11. Sonnabend, 420 W. Broadway (966-6160).

COLETTE—Recent works from Germany, and pieces from the past 15 years, thru 2/1. Newburg, 44 White (219-1885).

HANNE DARBOVEN—Recent collages with photographs, thru 2/1. Castelli, 142 Greene (431-6279).

JEAN-PIERRE DERRIEN/BILL TARR—Paintings of Provence/Sculpture. Thru 2/2. 112 Greene (966-3864).

HERMINE FORD—Abstract oil paintings and works on paper, thru 2/1. Toll, 146 Greene (431-1788).

JAMES FORD—Stone and metal sculptures with forms derived from domestic furniture, thru 2/15. Stoler, 13 White (966-5090).

LEON GOLUB—Recent paintings, thru 2/1. Artists' Choice Museum, 394 W. Broadway (219-8031).

NADIA GOULD—Recent paintings and drawings, thru 2/1. 22 Wooster (431-6445).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinatti Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

DENISE GREEN—Paintings and drawings, 1975–1985, thru 2/12. Viafora, 568 Broadway (925-4422).

DAVID HACKER—Sculpture and drawings, thru 2/1. Plumb, 81 Greene (219-2007).

JAMES HARMON—Neon and blown glass vessels, thru 2/15. Glass Workshop, 142 Mulberry (966-1808).

GRACE HARTIGAN—Paintings in a series entitled, "Painting the Renaissance," thru 1/29. Gruenebaum, 415 W. Broadway (966-3646).

RAY HOLLAND—Painted steel pieces, thru 2/8. Condeso/Lawler, 76 Greene (219-1283).

DOUGLAS HUEBLER—Recent paintings with text, thru 2/1. Castelli, 420 W. Broadway (431-5160).

JORGE IMMENDORFF—New paintings that explore the socio-political turmoil of a divided Germany, thru 1/25. Boone, 417 W. Broadway (431-1818).

WARD JACKSON—Thirty diamond-shaped drawings, from 1966–1985, thru 2/1. Herlin, 68 Thompson (431-8732).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, thru 2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

TONY LABAT—Sculpture, drawings, and videos by this San Francisco artist, thru 2/1. Greenwald, 181 Mott (219-1642).

JACK LEMBECK—A retrospective of abstract paintings, thru 2/1. Meisel, 141 Prince (677-1340).

DONALD LIPSKI/MATT MULLIGAN/KIKI SMITH—Recent work by all three, thru 2/2. The Clocktower, 108 Leonard (233-1096). Thurs.-Sun. 12-6.

MATTA—Surrealist works from the '50s and '60s, thru 2/22. Totah-Stelling, 152 Wooster (475-8330).

ALLAN MC COLLUM—100 silverpoint photographs, in a series entitled, "Perpetual Photos," thru 2/8. Brown, 100 Greene (219-1060).

HELMUT MIDDENDORF—Recent paintings that are rooted in the "underground" scene of city night life, thru 2/6. Nosei, 100 Prince (431-9253).

RICHARD MOCK/ANDREW MENARD—Paintings about subjects that have no standard iconography, such as luck, surprise, and wonder/Larger-than-life-size figures made of carved styrofoam. Thru 2/1. Alexander, 59 Wooster (925-4335).

RICHARD MOCK—Selected paintings, 1975–1985, thru 2/1. Exit, 578 Broadway (966-7745).

GERALD NICHOLS—Works based on Winslow Homer's next to last painting, thru 2/1. Steinbaum,132 Greene (431-4224).

IRVING NORMAN—Paintings about the human condition, from 1965–1985, thru 2/15. Alternative Museum, 17 White (966-4444).

MICHELE OWINGS—Recent paintings, thru 2/13. R. C. Erpf, 568 Broadway (925-6160).

ED PASCHKE—Eight large confrontational portraits, thru 2/1. Kind, 136 Greene (925-1200).

MIKLOS POGANY—Paintings on paper, thru 2/1. Munroe, 415 W. Broadway (226-0040).

JEAN-PIERRE RAYNAUD—Tile reliefs, paintings, and sculpture, from 1974–1985, thru 2/22. Carpenter + Hochman, 420 W. Broadway (219-0110).

ROBERT RYMAN—An eleven-panel painting made for Kunsthalle, Basel, in 1975, titled "Vector," thru 2/1. Castelli, 420 W. Broadway (431-5160).

ALISON SAAR—Frescos, painted sculpture, sequined tapestries, and collages, thru 1/28. Knowlton, 153 Mercer (431-8808).

ALAN SHIELDS—New paintings and prints, thru 2/1. Cooper, 155 Wooster (674-0766).

NED SMALL—Figurative paintings and sculpture, thru 2/4. First Street, 386 W. Broadway (226-9011).

SERGE SPITZER—"About Sculpture"—an installation and related drawings, thru 2/13. Brandt, 568 Broadway (431-1444).

JANA STERBAK/KRZYSZTOF WODICZKO—Steelwire sculptures of dresses, with incandescent filament wrapped around them/Photographs of architecture with images projected onto it. Thru 2/15. 49th Parallel, 420 W. Broadway (925-8349).

BABIS VEKRIS—Neo-surrealist paintings and works on paper, thru 2/1. Rosenberg, 115 Wooster (431-4838).

PHILIP WOFFORD—Recent large-scale oil paintings, thru 2/5. Hoffman, 429 W. Broadway (966-6676).

Other

MARVIN ISRAEL—A retrospective of paintings by this artist, who was, at one time, art director of Harper's Bazaar, thru 2/11. Parsons, 2 W. 13th (741-8900).

LAREN STOVER—Paintings on paper inspired by a trip to Egypt, thru 2/2. Bernarducci, 17 E. 17th (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowicz, Chamberlain, Hesse, Morley, Rockburne, others; thru 2/8.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

GRAHAM—1014 Madison (535-5767). Paintings by American artists who lived in Europe between 1850 and 1930, including Anshutz, du Bois, Gay, Hunt, Murphy, others; thru 2/22.

RONIN—605 Madison (688-0188). Hiroshige's "53 Stations of the Tokaido;" "Ran"—a suite of lithographs by Akira Kurosawa; thru 2/20.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by Feintuch, El Hanani, Harvey, Kesselman, Nelson, Schulz, Small, Stein; thru 2/4.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; thru 1/29.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). Collages and constructions by Archipenko, Bearden, Biederman, Cornell, Dove, Lipshitz, Reinhardt, Roszak, Ryan, Schwitters; thru 1/29.

FRENCH—41 W. 57th (308-6440). Still life paintings by thirty artists; thru 2/1.

FRUMKIN—50 W. 57th (757-6655). Works by Bailey, Gingerich, Gray, Janosova; thru 2/1.

GOODMAN—24 W. 57th (977-7160). Drawings by Anselmo, Broodthaers, Kiefer, Palermo, Paolini, Polke, Richter; thru 2/1.

HARBOR—24 W. 57th (307-6667). Etchings, lithographs, and engravings by 18th- and 19th-century artists, including Arms, Benton, Haden, Kent, Sloan, Whistler, others; thru 2/28.

MERRIN—724 Fifth (757-2884). "The Eternal Urn"—vessels from Greece, Rome, Egypt, Peru, Mexico, Guatemala, and Hawaii; thru 2/1.

PROTETCH—37 W. 57th (838-7436). Paintings and drawings by Haub, Janowich, Omlor, Reed, Uglow, Virtue; thru 2/1.

TILTON—24 W. 57th (247-7480). Works inspired by nature, by Condo, de Maria, Goldberg, Gorchov, Johns, Merz, Mitchell, Purdum, Snyder; thru 2/1.

East Village

AREA X—200 E. 10th (477-1177). Figurative works by Azaceta, Himmelfarb, Levinthal, McCollum, Parker, others; thru 1/26.

BROMM—170 Ave. A (533-4233). Works by gallery artists, celebrating the gallery's 10th anniversary; thru 2/9.

GOOD—39 Great Jones (420-9063). "Recent Abstract Painting," with works by Dryer, Hodgkin, Johns, Lucas, Negroponte, Stephan, Taaffe; thru 2/8.

LIMBO—647 E. 9th (475-5621). Theatrical art works by Beckman, Cyphers, Patkin, Roloff, Tashjian, others; thru 2/2.

MOKOTOFF—735 E. 9th (674-4677). Works that satirize corporate life, by Cockrill/Judge Hughes, Dwyer, Longo, Rupp, others; thru 2/9.

POSTMASTERS—66 Ave. A (477-5630). "Photo Objects," by Alexander, Belcher, Charlesworth, Formisano, Kolbowski, Kruger, Wasow; thru 1/26.

P.P.O.W.—216 E. 10th (477-4084). Photographic works about the process of change and dissolution; thru 2/9.

P.S. 122—150 First Ave. (228-4249). Works by Bucchieri, Serrangeli, Zanelli; thru 1/26.

PUBLIC IMAGE—177 E. 3rd (475-0699). "Natural History," with works by Cheek, Groel, Hancher, Johnson, Robbins, Sullivan, Wallower; thru 2/1.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; thru 2/22.

ARTISTS SPACE—223 W. Broadway (226-3970). Sculpture by Harvey, Hoke, Schiff, Taho, Wurtz, Yamaguchi; thru 2/22.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

ESMAN—70 Greene (219-3044). "Outsider Art," by Darger, Finster, McCarthy, Ramirez, Wilson, Yoakum; thru 2/12.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture by Dawid, Finn, Lipski, Mach; thru 1/31.

LORENCE-MONK—568 Broadway (431-3555). Works by Haynes, Marioni, Moore, Umberg, Young; thru 2/8.

SEGAL—568 Broadway (431-0010). Multi-media works by Ghiz, Hepper, Hesse, Michael, Toynton, Welz, Zempel; thru 2/5.

SEMAPHORE—462 W. Broadway (228-7990). Works by Kwong Chi, Smith, Sokov; thru 2/1.

SHAFRAZI—163 Mercer (925-8732). Sculpture by Ahearn, Duff, Hunt, Kendrick, Otterness, Shapiro, Zadikian; thru 2/8.

WEBER—142 Greene (966-6115). "Admired Work," by Allen, Dona, Halley, Keister, Koons, others; thru 2/8.

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ART

Other

CORK—Avery Fisher Hall, Lincoln Center Plaza, Broadway and 65th. Recent abstract paintings by Cunningham, Dunn, Fortenberry, Fromme, Gold, Janowich, Muehlemann, Rinden, Westfall, Willis; thru 2/4.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Sculptures of heads by Agostini, Cairns, Hare, Patkin, Tovish, others; thru 2/14.

PARK AVENUE ATRIUM—237 Park (850-9786). American folk art paintings from the collection of Herbert Waide Hemphill; thru 1/30.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, thru 2/15. Hamilton, 19 E. 71st (744-8976).

ROBERT CAPA—Photographs from 1932-1954, thru 2/1. Nikon House, 620 Fifth (9586-3908).

CHUCK CLOSE/EMMET GOWIN—Twelve photographic maquettes that were studies for large-scale paintings, including portraits of Philip Glass, Robert Flash, Joe Zucker/Photographs of Mount St. Helens and Petra, Jordan. Thru 2/15. Pace/MacGill, 11 E. 57th (759-7999).

JOAN DUFAULT—127 Greene (533-4881). Color photographs of landscapes, 1/28–2/16. Pindar, 127 Greene (533-4881).

EX-VOTO—93 E. 7th (982-1169). Nude and erotic photographs from 1880 to 1960, thru 2/16.

I.C.P.—1130 Fifth Ave. (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Photographs that satirize commercial advertising photography by Frank Majore; Idas Y Caos: Trends in Spanish Photography, 1920–1945, thru 2/16.

ROBERT GLENN KETCHUM—Color photographs of the Hudson River and the Highlands, thru 2/1. Burden, 20 E. 23rd (475-8790).

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

FRANK MAJORE—Recent color photographs, thru 2/8. 303, 303 Park South (477-4917).

MARILYN MILLER—Photographs of Elvis Presley fans, thru 2/6. Puchong, 36a Third Ave. (982-1811).

CARL MYDANS—Photographs taken while on assignment for *Life*, 1/24–3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1 admission.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHANTAL REGNAULT—Photographs of New Orleans's French Quarter at night, thru 1/31. Photographics Unlimited, 43 W. 22nd (255-9678).

JOHN REUTER/STEPHEN JOHN PHLLIPS—Photographs of the nude by both, thru 2/7. Pfeifer, 568 Broadway (226-2251).

AUGUST SANDER—Photographs of Cologne from the '20s and '30s, thru 2/1. Sander, 51 Greene (219-2200).

KENNETH SNELSON—Recent panoramic photographs of Paris, thru 2/15. Zabriskie, 724 Fifth (307-7430).

SPANISH INSTITUTE—684 Park (628-0420). "Arcadian Images—The Spanish Landscape Through Pictorialist Photography," thru 2/28.

WEEGEE—Vintage prints by this famous photojournalist, taken between 1935–1950, thru 2/22. Miller, 38 E. 57th (319-1800).

WILLIAM WEGMAN—Altered photographs, thru 2/1. Wolf, 30 W. 57th (586-8432).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (924-0077).1/24, 25, 31, 2/1 at 11 p.m.: Mark Anderson in "Small World." $7.

FRANKLIN FURNACE—112 Franklin (925-4671). 1/23–25 at 8:30: "Four Story House," with Jerri Allyn, Bill Gorgh, Jo Lowery, Debra Wanner. $6

P.S. 122—150 First Ave. (477-5288). 1/24–26 at 9: Jim Neu and David Woodberry in "Deep Cover," $6; 1/26 at 4: Kumiko Kimoto, K. J. Holmes, Jennifer Monson, Yvonne Meier, Guy Yarden, Gregg Bendian, Rich Sosinsky, Jim Staley, others, in "Blind Dates."$4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . .Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Masterpieces of the American West; thru 2/16 . . . "Brazilian Princess," The World's Largest Cut Gem.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . .Landscape-Expression; thru 1/23 . . .Hidden Heritage: Afro-American Art, 1800–1950; thru 3/9.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17 . . .From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Three Paintings for One Wall by Charles Clough; thru 2/17 . . . Working in Brooklyn/Sculpture; thru 1/27 . . . Second Drawing National; 1/24–4/14.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9 . . .Memphis/Milano; thru 4/13.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . .Recent Acquisitions; thru 3/9.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/16 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . .The Holocaust by George Segal.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . *Liechtenstein: The Princely Collections; thru* 5/1 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Keynotes: Two Centuries of Piano Design; thru 2/23 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . .Mark Twain and Bret Harte; thru 1/26 . . . Christmas Themes in Illuminated Manuscripts; thru 1/26.

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MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; thru 1/30 . . . Mobil & Masterpiece Theatre: 15 Years of Excellence; 1/24–4/4.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish) . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26 . . . Variants; thru 3/11 . . . Bill Jensen: First Etchings; thru 3/4.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Collection for a King: Old Master Paintings from the Dulwich Picture Gallery; 1/21–2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; 1/22–4/27.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . .Landmarks in English Literature; 4/16 . . . **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25 . . . A Lover and His Lass; thru 2/22

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . .Color Field Paintings by Phil Sims; thru 3/16...New York City Work and Working; 1/24–3/16.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; thru 1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/25 at 10 & 2: Fine American Furniture, Silver, Folk Art, and Decorative Arts. On view from 1/18. Note: 1/28 at 7: Free lecture by Christopher Hartop on Princes & Plate: The Sons of George III & Their Silver Collections. **East**, 219 E. 67th St. (606-0400). 1/22 at 10: 19th and 20th Century American Paintings. On view from 1/18. 1/28 at 10: European Furniture, Prints, Rugs and Decorative Objects. On view from 1/24.

DOYLE—175 E. 87th St. (427-2730). 1/22 at 10: Important 17th & 18th Century English & Continental Furniture and Decorations. On view from 1/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/22 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 1/18. 1/25 at 10:15: Important English Furniture, Decorations, and Carpets. On view from 1/18. 1/25 at 2: The Collection of Jerome C. Neuhoff. On view from 1/18. 1/28 at 2: Dutch Delft from the Collection of Dr. Jan Boyazoglu. On view from 1/25.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, January 22

ALEXANDER TORADZE, pianist. Music by Liszt, Prokofiev, Ravel, others. Carnegie Hall at 8. $6–$12.50.

GOLIARD CHAMBER SOLOISTS—Vocal and instrumental works by Dowland, Morley, Mendelssohn, Martin, others. Merkin Concert Hall at 8. $10.

ARLEEN AUGER, soprano, with pianist Dalton Baldwin, clarinetist David Shifrin. Works of Schubert, Wolf, Mahler. 92nd Street Y at 8. $11–$15.

PAUL HARTFIELD, tenor, with pianist Philip Hosford. Carnegie Recital Hall at 8.

UNITED STATES AIR FORCE SYMPHONY ORCHESTRA, Dennis Layendecker, Larry Alan Smith conductors; soprano Jennifer Ringo, violist Kim Kashkashian. Copland, Foote, Smith. Alice Tully Hall at 8. Free.

NEW WINDS—Robert Dick, J.D. Parran, Ned Rothenberg. Flute, piccolo, clarinet, saxophone. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

ANGELA PISTILLI, pianist. Works by Scarlatti, Beethoven, Ravel, Liszt. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JAMES THEOBALD, composer. Federal Hall, 26 Wall St., at 12:30. Free.

KENNY DAVERN, clarinetist/**CHRIS FLOREY,** guitarist. St. Peter's, Lexington Ave. and 54th St., at 12:30. $2.

URIEL TSACHOR, pianist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

ALHAMBRA—Music for oud, strings, and mezzo-soprano. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

WILLIAM XUCLA, double-bass. Lincoln Center Library at 4. Free.

JOANNE POLK, pianist/**STEVEN POLOGE,** cellist. Music by Bach, Beethoven, Chopin, Rachmaninoff, Cassado. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $10.

Thursday, January 23

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Walter Klien. Schoenberg's *Verklarte Nacht*; Stravinsky's Concerto for Piano and Wind Orchestra; Dvorak's Symphony No. 6. Avery Fisher Hall at 8. $6–$30.

POMERIUM MUSICES, Alexander Blachly director; sopranos Johanna Arnold, Julianne Baird, Ann Monoyios in "Virtuoso Madrigals for the Three Ladies of Ferrara"; other works, with countertenor Drew Minter, tenor Patrick Romano, bass Peter Stewart, lutenist Kevin Mason. Carnegie Recital Hall at 8. $10.

CONCERTS PLUS, Simca Heled director, Robert Sherman host. Orford String Quartet, pianists Natan Brand, Yehudi Wyner. "Musi-Quiz," featuring an identify-the-excerpt segment; also Schubert's String Quintet, Op. 163. Merkin Concert Hall at 8. $12.

NEW MUSIC CONSORT, with pianist Ursula Oppens, bass Jan Opalach. Music by Varese, Davidovsky, Sessions, Hodkinson, Brief, others. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. $9.

THE CLASSICAL QUARTET—Haydn's Quartet in D, "The Lark," and Quartet in D, Op. 20, No. 4; Mozart's Quartet in C, "The Dissonant." St. Michael's Church, 225 W. 99th St., at 8. $7.

DONALD COLLUP, baritone/**KENNETH MERRILL,** pianist. Songs by Wolf, Faure, Hundley. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LOS CHASKIS—Music from the Andes. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

NEW MUSIC FROM WAYNE PAQUETTE—Pianist Anthony de Mare, soprano Lynne Vardaman, Chase Morrison *conductor. Music includes premieres.* Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30. $5.

BARGEMUSIC—Violinist Christiaan Bor, cellist Gary Hoffman, violist Toby Hoffman, violinist Paul Rosenthal. Spohr, Kreisler, Tchaikovsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

Friday, January 24

NEW YORK PHILHARMONIC—See 1/23. Today at 2.

FOCUS!—"A Golden Age: The New Music, 1918–1933." Juilliard School festival of 20th-century music. The Juilliard Symphony, Jorge Mester conductor; soprano Andrea Cawelti, pianist Philippe Zahnd. Thomson's *Symphony on a Hymn Tune*; Berg's Suite from his *Wozzeck*; Mossolov's *Iron Foundry*; Bartok's Piano Concerto No. 1. Alice Tully Hall at 8. Free tickets, from the School, 144 W. 66th St. or phone 874-7515, 874-0465, 9:30–5:50.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Michael Barrett; David Jaffe, mandolin; the L.I. Symphonic Choral Association. "Meet the Moderns—Discoveries." Premieres by Blitzstein, Jaffe, Shen, Mercurio, Felder, Asia, Beaser. Cooper Union, Third Ave. and 7th St. (254-6374), at 8. $7.50.

PAUL ESSWOOD, countertenor, with harpsichordist John Constable. Metropolitan Museum at 8. $10.

TWISTED SISTER—Hard-rock concert. Radio City Music Hall at 8. $18.50. Also Sat.

KARL BERGER, pianist-vibraphonist/**GEORGE SCHUTZ,** pianist. Classical and jazz improvisations. Carnegie Recital Hall at 8. Free; phone 580-7400.

VOICES OF THE AMERICAS—"Pickin' the Piedmont Blues," with John Cephas & Phil Wiggins, John Jackson, John Dee Holeman. Washington Square Church, 135 W. 4th St. (362-0290), at 8. $10.

NOVA CHAMBER ENSEMBLE—Kosenko's *Music to Theatrical Performances*; Mozart's Quartet in A, K. 298; Schubert's Quartet No. 14, "Death and the Maiden." Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $8 donation.

"STRANGE MUTATIONS"—Malcolm Goldstein and Archie Shepp: "A Tribute to Martin Luther King Jr." The Kitchen, 512 W. 19th St. (255-5793), at 9:30. $7; in advance, $6.

TERRY CHAMPLIN, guitarist. Schubert, Loeb, Champlin, Stearns. Faculty recital, at Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LESLIE SIXFIN, pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

DEREK SMITH, pianist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

NEW YORK CONCERTINO ENSEMBLE—Works by Haydn (world premiere of an unpublished composition), Schubert, L. Mozart, Weber. LaGuardia Community College, 31-10 Thomson Ave., L.I.C. (718-626-8744), at 8. $5.

BUILDING BRIDGES WITH MUSIC—Tribute to Martin Luther King, with hosts Pete Seeger, Gary Byrd; also the Johnny Colon Orchestra, Ayizan, Oliver Lake, others. Pratt Institute, DeKalb and Hall Sts., Brooklyn (718-788-3741), at 7:30. $6, in advance $5.

MOBI—Charles Burnham, Brandon Ross; electric and acoustic violin and guitar. The Arts at St. Ann's, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $5.

Saturday, January 25

CRACOW PHILHARMONIC, Krzysztof Penderecki conductor; soprano Mariana Nicolesco, alto Jadwiga Rappe, tenor Ryszard Karczykowski, bass-baritone Malcolm Smith; the Choral Arts Society of Washington. Penderecki's *Polish Requiem* (N.Y. premiere). Carnegie Hall at 8. $13–$22.50.

YALE CONTEMPORARY ENSEMBLE, Arthur Weisberg conductor; tenor Jerold Siena, with instrumental soloists. Weisberg's Sonata for Bassoon and Piano; Hindemith's *Kammermusik*; Kodaly's Duo for Violin and Violoncello; Britten's Serenade for Tenor, French Horn, and Strings. Merkin Concert Hall at 8. $7.50.

SHLOMO MINTZ, violinist, with pianist Paul Ostrovsky. Schubert program. 92nd Street Y at 8. $12.50–$15.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz director. "Medieval Madness." Selections from *Carmina Burana, Cantigas de Santa Maria,* the *Roman de Fauvel* manuscripts. Alice Tully Hall at 8. $14.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: cellist Lynn Harrell, violinist Todd Phillips, violist Scott Nickrenz. Mendelssohn's *Konzertstucke* for Clarinet, Bassoon, and Piano in f, Op. 113; Milhaud's *Les Reves de Jacob*, Op. 294; Beethoven's Sonata in D for Piano and Cello; Bruckner's String Quintet in F (Two Violas). Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, $7, available at 5 p.m.

JULIAN BYZANTINE, classical guitarist. Carnegie Recital Hall at 8. $10.

JAZZ EXPLOSION—Roy Ayers, Ramsey Lewis, Phyllis Hyman, Stanley Turrentine, Noel Pointer. Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $18.50, $20.

TWISTED SISTER—See 1/24.

VOICES OF THE AMERICAS—See 1/24.

STRANGE MUTATIONS—See 1/24. Tonight's programs: At 8:45, Metropolitan Blues All-Stars. At 10, Olu Dara and the Okra Orchestra.

L'ENSEMBLE, chamber-music group. "An Evening of Brechtian Song," music by Weill and Eisler, directed by Jude Alderson. Automation Townhouse, 49 E. 68th St. (222-8210), at 8. $12, or $10 by mail.

PUERTO RICO: ENCANTO Y CANCION—Anthology of music of the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

NADINE HERMAN, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BROOKLYN PHILHARMONIC—See 1/24. Tonight, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.50.

RANSOM WILSON, flutist, with pianist Diane Walsh. Works of Bach, Mozart, Bartok, Ravel, Chopin, Pierne. Queens College Colden Center, Kissena Blvd. and L.I.E. (718-793-8080), at 8:30. $9–$12.

Sunday, January 26

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 5. $15. Also Mon., Tues. at 7:30. See 1/25 for program.

CANADIAN BRASS, with the principal brass players of the New York Philharmonic, and Yamaha's Young Ambassadors of Music (J.O.C.). Mozart, Bach, Handel, Waller, Henderson. Carnegie Hall at 2:30. $8–$30.

CHESTER STRING QUARTET—Shostakovich's Quartet in D; Haydn's Quartet in b; Mendelssohn's Quartet in a. Merkin Concert Hall at 3. $8.

SARAH GRUNSTEIN, pianist. Book II of Bach's *Well-Tempered Clavier.* Merkin Concert Hall at 7:30. $10.

HUDSON VALLEY PHILHARMONIC PRINCIPAL PLAYERS—John Ireland, Schubert. Carnegie Recital Hall at 2. $5.

LINDA SKROSKI, soprano/**VALERIE CAPERS,** pianist-composer; the New Music Consort. Works by Bellini, Granados, Copland, Foster, Waller, Strayhorn, Ellington, Capers. Lighthouse Auditorium, 111 E. 59th St. (355-2200), at 3. Benefit for the Lighthouse Professional Musicians' Fund. $6.

ROBERTA COOPER, cellist. Carnegie Recital Hall at 5:30.

WON-UI LEE, pianist. Carnegie Recital Hall at 8:30.

SUSAN GREGORY SINGS TO CELEBRATE THE SEASONS—The soprano, with clarinetist Richard Goldsmith, pianist Richard Shirk. Works by Berlioz, Schubert, Ishikawa (N.Y. premiere). Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $6.

STRANGE MUTATIONS—See 1/24. Today: At 3, Zeitgeist, new-music ensemble. At 5: Leroy Jenkins and Sting!

VLAIDIMIR ZAITSEV, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

BRONX ARTS ENSEMBLE BAROQUE MUSIC FESTIVAL—Works of Bach, Handel, Telemann, Albinoni, Scarlatti. Wave Hill, W. 252nd St. and Indpendence Ave. (549-3200), at 3. $9.

BARGEMUSIC—See 1/23. Today at 4.

INFUSION—Chamber music for violin, cello, flute, trumpet, and clarinet. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

CONCERTS IN CHURCH SPACES—Lucienne Davidson, pianist. Bach's Goldberg Variations. **Christ and St. Stephen's,** 120 W. 69th St., at 3. $6 . . . Bach Cantata Sunday; the Arts at St. Ann's Chamber Orchestra, Fred Sherry conductor; violinist Ik-Hwan Bae, trumpeter Stephen Burns, soprano Kati Guerra, tenor Patrick Romano, bass Christopher Trakas; St. Ann's School Chorus. Bach's Cantata No. 78; Mozart's Violin Concerto No. 5; Wolpe's *Piece for Trumpet and Seven Instruments.* **St. Ann and the Holy Trinity,** Clinton and Montague Sts., Brooklyn, at 4. $12 . . . New York Concertino Ensemble, Theodore Platt director. Mozart birthday program: Divertimento No. 11; Flute Quartet No. 1; Symphony Concertante No. 2. **Trinity Lutheran,** 31st Ave. and 37th St., Astoria, Queens, at 3. $7, in advance $6.

Monday, January 27

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 1/25. Tonight at Alice Tully Hall at 7:30. $15.

RELACHE—"Neoclassic": music of Stravinsky, including *L'Histoire du Soldat* Suite. Merkin Hall at 8. $10.

LOUIS NAGEL, pianist. All-Bach program. Carnegie Recital Hall at 8. $8.

FOCUS!—See 1/24. Tonight: Ensemble and solo pieces, by Copland, Warlock, Crawford, Rudhyar/Humphrey (two dance works), Haba, and Hindemith's chamber opera *Hin und Zuruck.* Juilliard Theater, 144 W. 66th St., at 8.

CHAMBER PLAYERS OF THE LEAGUE/ISCM—"New York Uptown and Downtown." Wuorinen's *On Alligators;* Busby's *Parallel:* Blaustein's *Ricercate,* String Quartet No. 1; Reich's *Music for Pieces of Wood.* Symphony Space at 8. $7.

ARIOSO TRIO—Music of Mozart and Schumann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, January 28

NEW YORK PHILHARMONIC—See 1/23. At 7:30.

CHAMBER MUSIC SOCIETY—See 1/25 for program. Alice Tully Hall at 7:30. $15.

MUSICA CAMERIT, with fortepianist Steven Lubin. Works by Vivaldi, Beethoven, Messiaen, Field, Clementi. Merkin Concert Hall at 8. $10.

NEW YORK TRIO (N.Y. debut). Pianist Paul Ostrovsky, violinist Liba Shacht, cellist Charles Curtis. Beethoven, Shostakovich, Brahms. 92nd Street Y at 8. $7.50–$10.

JOHN GRAHAM, violist, with pianist Robert McDonald. Music of Vaughan Williams, Bergsma, Subotnick, Wooldridge, Tiet, Shostakovich. Carnegie Recital Hall at 8. $9.

FOCUS!—See 1/24. Tonight's program: Ensemble and solo pieces by Ruggles, Webern, Eisler, Johnson, Milhaud, Ives. Juilliard Theater, 144 W. 66th St., at 8.

MUSICIANS' ACCORD—Conductor Robert Black, tenor Constantine Cassolas. Works by Chasalow, Berio, Berg, and premieres by Matthews, Kaminsky, Silver. Symphony Space at 8. $8.

VALERIE CAPERS/BILLY TAYLOR, jazz pianists. "Music at the Crossroads, an American Sampler." Whitney Museum at Philip Morris Sculpture Court, 42nd St. and Park Ave., at 6. Free.

LYNN MACKEY, pianist. Music of Debussy, Haydn, Evett. Trinity Church, Broadway at Wall St., at 12:45. Free.

ST. THOMAS CHOIR, Gerre Hancock director, Judith Hancock assistant director. Festival of the music of Britten. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 1/20, at 8: Mozart's *Idomeneo,* Tate conducting; with Zoghby, Vaness, von Stade, Rendall, J. Alexander. 1/21 at 8: Gounod's *Romeo et Juliette,* Cambreling conducting; with Malfitano, Shicoff, Schexnayder, Plishka. 1/22 at 8: Puccini's *Tosca,* Cillario conducting; Caballe, Pavarotti, MacNeil. 1/23 at 8: *Idomeneo;* same as 1/20. 1/24 at 8: Mussorgsky's *Khovanshchina,* Jarvi conducting; Rom, Dernesch, Ochman, Popov, Monk, Haugland, Talvela, Velis. 1/25 at 1:30: *Romeo et Juliette;* same as 1/21 (broadcast, WQXR). 1/25 at 8: *Tosca;* same as 1/22. 1/27 at 8: *Khovanshchina;* same as 1/24, except Mineva for Dernesch. 1/28 at 8: *Romeo et Juliette;* same as 1/21.

Other

CAPRICCIO, by Richard Strauss. Concert performance, conducted by Jeffrey Tate. With Felicity Lott (U.S. operatic debut), Evelyn Lear, Reri Grist, Thomas Stewart, Jerry Hadley, Richard Stilwell, Chris Merritt, William Wildermann, Hugues Cuenod, Walton Gronroos; the Orchestra of St. Luke's. Carnegie Hall, 1/28 at 7:30. $12–$50.

DON PASQUALE, by Donizetti. English version, by Brooklyn Lyric Opera's Opera Stage, Norman Myrvik director. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 1/23, 30, 2/6 at 7:30; 1/26, 2/2 at 3. $5.

LIGHT OPERA OF MANHATTAN—Gilbert and Sullivan's *The Mikado.* Norman Thomas H.S., 111 E. 33rd St. (532-6180). 1/24 at 8, 1/25 at 3:30 and 8; 1/26 at 3:30. $17.50, $20. Seniors, children under 12, $12.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 1/26 at 3. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 1/21 at 8: *Rossini Quartets, Monumentum/Movements, Brahms-Schoenberg Quartet.* 1/22 at 8: Benefit performance for the School of American Ballet; phone 877-7635 for ticket information. 1/23 at 8: *Allegro Brillante, Davidsbundlertanze, Glass Pieces.* 1/24 at 8: *Slaughter on Tenth Avenue, Poulenc Sonata, Tchaikovsky Piano Concerto.* 1/25 at 2: *Rossini Quartets, Poulenc Sonata, Tchaikovsky Piano Concerto.* 1/25 at 8: *Allegro Brillante, In Memory of . . . , Gounod Symphony.* 1/26 at 1: *Donizetti Variations, Poulenc Sonata, Brahms-Schoenberg Quartet.* 1/26 at 7: *Allegro Brillante, The Cage, Valse Fantaisie, Gounod Symphony.* 1/28 at 8: *Donizetti Variations, Slaughter on Tenth Avenue, Tchaikovsky Piano Concerto.*

Elisa Monte/Lucinda Childs

JOYCE THEATER—1/21–26: **Elisa Monte Dance Co.,** with live music by David Van Tieghem and His Musicians. Program includes a U.S. and a N.Y. premiere. 1/21 at 7:30; 1/22, 23, 24 at 8; 1/25 at 2 and 8; 1/26 at 2 and 7:30. $17 . . . 1/28–2/9: **Lucinda Childs Dance Company.** World premiere of "Portraits in Reflection," with music by Galasso, Nyman, Shawn, Swados, and set by Mapplethorpe—1/28 at 7:30; 1/29, 30, 31, 2/6, 7, 8, at 8; 1/9 at 2 and 7:30.

Ballet de Santiago

CITY CENTER THEATER—January 21–26. Tickets $10–$25. "Rosalinda," an *operette-dansee* based on Strauss's *Die Fledermaus*—1/21 at 7:30, 1/22, 23, 24 at 8. Works by Carter, Nebrada, Prokovsky—1/25 at 8, 1/26 at 3 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. Alvin Ailey Repertory Ensemble; a premiere by Keith Lee, a N.Y. premiere by Blondell Cummings, Ailey's "Streams." 1/22, 23, 24 at 8; 1/25, 26 at 2 and 8.

Other

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. Excerpts from works by Christine Neubert. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 1/26, 2/2, 9 at 3. $8.

DEBRA WEISS & DANCERS—"The Little Prince," based on the de Saint-Exupery tale. Nikolais-Louis Dance-Space, 33 E. 18th St. (228-5779). 1/24, 25 at 8; 1/26 at 3. $7, children $5.

DUO-TRIO—Dances by Deborah Kayton, Amos Pinhasi, Deborah Reshotko. Eden's Expressway, 537 Broadway, between Prince and Spring Sts. (924-0077). 1/24, 25, 26 at 8. $6.

JIM NEU AND DAVID WOODBERRY—"Deep Cover," a dance/drama collaboration, with musician Harry Mann. P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/24, 25, 26 at 9. $6.

JO ANDRES, choreographer-filmmaker, in "As Per Jaggy Rout," a work with dance and light. Danspace at St. Mark's Church, Second Ave. and 10th St. (674-8112). 1/23–26 at 8:30. $6.

LISA LEVART & DANCERS, in "City Dance," a premiere, and other works. Guest artist Terese Capucilli. Cunningham Studio, 55 Bethune St. (362-7833). 1/23, 24, 25 at 9. $7.

MOVING FORWARD—Four dances by Fred Darsow, a work by Daniel Nagrin. Larry Richardson Dance Gallery, 242 E. 14th St. 1/24, 25 at 8; 1/26 at 3. $5.

NEW BEGINNINGS DANCE COMPANY, in "Collage," a collection of experimental works. Cubiculo, 414 W. 51st St. (265-2138). 1/24, 25 at 8; 1/26 at 3. $7.

PERFORMING SHOWCASE FORUM—Short works by various choreographers, a different group each night. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 1/24, 25 at 8. $5.

QUE CUENTAN? QUE DIZEM? WHAT'S THE STORY?—New dance from Latin America. With several performers. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200). 1/25, 26 at 8. $7.

SUSAN MARSHALL & COMPANY—"Arena," and other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/23–25 at 8; 1/26 at 3. $7.

WALLFLOWER ORDER/THE DANCE BRIGADE, in "Crossfire," a premiere. Martial arts, sign language, parody, and song. Benefit: Volunteer Harvest Brigades to Nicaragua. Symphony Space, 1/24 at 8. $10.

OTHER EVENTS

BELLE EPOCH AND ANTIQUES at the Seventh Regiment Armory—that parlay can only mean the arrival of the **Winter Antiques Show.** More than 70 dealers from New York, New England, Pennsylvania, and a few Eastern Seaboard states will convene at Park Ave. and 67th St., turning the vast main space of the landmark armory into a series of beautifully lit, be-flowered, and designed vignette displays of furniture and jewelry, paintings and glassware, porcelain and pewter, tapestries and armor. This year's special-attraction exhibit: "The Art of Play: Nineteenth-Century American Toys"—tin, wood, and cast-iron artifacts never before seen together, chosen by Sandra Brant and displayed by designer Gene Moore. And be sure to note the scheduled symposia, beginning 1/27. Show dates: 1/25–2/2; daily 11 a.m.–9 p.m., Sun. 1–6. 1/24 is the big preview-party evening: Carolina Herrera is the decorator who'll re-create the Belle Epoch for the occasion, which begins at 5 with the Patrons' Preview ($250 a ticket) and continues at 6:30 with another gathering ($150). Daily tickets for the show are $7, and all ticket and catalogue proceeds benefit the East Side House Settlement in the Bronx (665-5250).

MORE ANNUAL ARRIVALS—The Greater New York International Automobile Show is at the Coliseum on Columbus Circle 1/25–2/2, with over 800 of the newest, most innovative models on hand, coming from all over the U.S., Yugoslavia, and points between. Experts, trend-spotters, interested buyers, and just plain fans will have plenty to look at—antiques and classics, stretch limos, four-wheel-drive, customized, and many other varieties. Daily 11 a.m.–10:30 p.m.; Sun. 10–8; $6, children under 12 $3 . . . More champion stunners—on a smaller scale—will strut their feline stuff at Madison Square Garden for the **International Cat Show,** 1/24–26. More than 1,000 prizewinners from rare pedigrees to household pets will be on hand, with preliminary judging Fri. 2–9 and Sat. 10–7, and the finals Sun. 10–7. Day tickets are $7, $8, and $10 respectively, with a three-day combination at $20 and a two-day at $15. There will be five new breeds to get acquainted with—Ocicat, Snowshoe, American Curl, Long-haired Shag, and Germany's Kartosa. Clinics and cat-related merchandise, too.

SPEAKING OF ANTIQUES and other "old things": **Collectibles for Young Collectors,** a symposium 1/22 at 7 at the Abigail Adams Smith Museum, 417 E. 61st St. (838-6878), features a panel of speakers who will each focus on a particular category, from maps to carpets and decorative arts. You may take a small object for analysis, and there'll be a chance to question the experts. Cocktails at 7, a buffet supper at 9, with the discussion between—tickets, $25 . . . The down-home-America art of **decoy carving** is the subject of Gary Giberson's lecture and demonstration, 1/25 and 26, at noon, 1:30, and 2:30, at the Museum of American Folk Art, 125 W. 55th St. You can watch him working away until 4 each day, and it's free with museum admission . . . **Baseball-card and sports-memorabilia fans** will be out in force for Madison Avenue III, a show/sale at the Roosevelt Hotel, Madison Ave. and 45th St., 1/25, 9–5; 1/26 10–4; $3, or $4 for both days. And look for some top sports folks to turn up—Lou Brock, for instance, on Sun., and Minnie Minoso Sat. . . . The **Comic Book & Collectibles Marketplace** will be open for business 1/26, 10–4, also at the Roosevelt (Colonial Room); $1. TV and movie memorabilia always figure in a big way here, as does a selection of British paperbacks.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thu. 11 a.m.–6 p.m.; Fri., Sat. to 8. $3.75; under 12, $2.50.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, through 3/3, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

LATE JANUARY'S CALENDAR—Two overlapping events at the YWCA, Lexington Ave. and 53rd St., 1/21, 22, 23. From 11:30 to 1:30 and 4:30 to 6:30 each day, there's an **Open House** at which both men and women are invited to look in on classes, or even participate, just to see what's available in the Y's curriculum—aerobics, tai chi, jazz dance, and more. During the same hours, instructors of the Craft Students League will demonstrate stained glass, needlecraft, woodworking, and other crafts taught at the Y. Admission is free . . . A **Snow Festival** at Clay Pit Ponds State Park Preserve, S.I. (718-967-1976), 1/25, noon–4, invites families to watch demonstrations of cross-country skiing, snowshoeing, heating with wood, children's crafts. There will be guided winter nature walks and folk music, too. Free . . . At Wave Hill, 252nd St. and Independence Ave., Bronx, there's to be a workshop, **What Is a Microscope?,** 1/26, noon–4:30. It's a hands-on session, and is free with admission, $2, children under 14 free . . . Free Theatre Productions is off on a new season, and the opener, 1/28 at 12:30, spotlights actor-director **John Malkovich** reading from his favorite writers' works. You can catch him at St. Bartholomew's Church, Park Ave. at 51st St., and it's free, of course.

TOURS

HISTORIC HOBOKEN—Walk around this New Jersey community with Adventure on a Shoestring (265-2663). 1/26 at 2:30, meet at S.W. corner of 31st St. and Sixth Ave. for the PATH ride. $5, plus $1.50 round-trip fare.

HUDSON RIVER SHORE TRAIL, Piermont to Nyack, N.Y., five miles, with the Shorewalkers (663-2167). 1/26 at 8:40 a.m., meet at George Washington Bridge Bus Terminal ticket windows, 179th St. and Broadway, for 9 a.m. bus. $3. Note: 1/25 at 8, a mid-winter gathering at leader Cy Adler's home; phone for information.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call for additional tours. **Bronx:** 1/25 at 6:30, meet at the Lydig Ave. Playground and Bronx Park East for a session on legends and myths of the full "wolf moon" (589-0096) . . . **Brooklyn** (718-287-3400): 1/26 at 1, meet under the arch at Grand Army Plaza to learn about the monuments of Prospect Park . . . **Manhattan** (379-3091): 1/26 at 9:30 a.m., meet at 100th St. and C.P.W. for an early-riser wildlife walk . . . **Queens** (718-699-4204): 1/26 at 1, meet at Brookville Blvd. and 144th Ave. to learn the best of Brookville Park . . . **Staten Island**(718-442-1304): 1/26 at 10:30 a.m., meet at Clarke Ave. parking lot at Richmondtown Restoration for a four-hour circular hike in the Greenbelt. Take lunch.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 1/26 at 1, meet by the flagpole at Isham St. entrance to Inwood Hill Park for a bird-watching session with an emphasis on the eagle. Free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 1/26 at 11 a.m., meet at N.W. corner 72nd St. and Fifth Ave. for a geological walk in Central Park. $1 (877-8012 mornings).

SPORTS

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 1/25 vs. Milwaukee; 1/28 vs. Chicago. All games at 7:30; $8–$16.

COLLEGE BASKETBALL (Madison Square Garden: 564-4400)—1/25 at 1: Holy Cross vs. Fairfield; at 3: Iona vs. Fordham. $8–$12.50.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 1/23 at 7:30 vs. Quebec. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 1/25 at 7:05 vs. Chicago; 1/28 at 8:05 vs. Toronto. $16–$25.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 1/25, the Assault Handicap; 1/26, the Coaltown.

STEPS (New York Road Runners Club: 860-4455)—1/26 at 9:30: 20K Race. Adults, $8; seniors and students, $4 (yes, T-shirts, and of course bagels and hot chocolate at the awards ceremony).

CHILDREN

THE ELEPHANT'S CHILD, THE LION'S TALE, AND OTHER MAGICAL STORIES from Don Futterman at the 92nd Street Y (1395 Lexington Ave.: 427-6000, ext. 137). 1/26 at 2. Free, but reservations are required.

MR. STUBBS AND MR. GORDON: CLOWNS FROM THE BIG APPLE CIRCUS will be at the Martin Theatre (108 E. 89th St.: 722-5160). 1/25 at 2. $4.

TOWN HALL (123 W. 43rd St.: 997-1003)—1/28 at 10:30: Oscar Brand. $4.

PAPER BAG PLAYERS presents "Thimble-Bellies" at Symphony Space (Broadway at 95th St.: 864-5400). 1/25–26 at 2. $9.

THEATREWORKS/USA presents "Play to Win" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). This musical about baseball player Jackie Robinson was written by James de Jongh, Charles Cleveland, and Jimi Foster; direction by Regge Life. 1/25 at 1, 1/26 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180; eves., 249-8569)—1/26 at 1: "Jack and His 'Rock 'n' Roll' Beanstalk"; at 2:30: "Rumpelstiltskin." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—1/24–25 at 11 and 1: "Panto," from Enos Rosenn. $3.

PUPPETWORKS (Old First Church, Seventh Ave. at Carroll St., Park Slope: 718-834-1828) presents "Hansel and Gretel," adapted and directed by Nicolas Coppola. 1/26 at 2. $3.50.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

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LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.: 924-1472) will present a magic show. Sat. at 2, featuring David Charnee and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.: 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.: 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.: 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.: 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.: 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.: 570-3932)—The weekend themes at the Uris Center for Education: Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Story time takes place at the Children's Bookshop 1/25 at 2, with "King Midas and Other Grecian Japan," by Billie Ballou. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn: 772-0210)—1/25 at 11: "Wings and Things"—Meet an owl with naturalist Ann Augustine Taylor; at 1: same as 11. Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.: 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 1/25–26: "Exotic Places in Small Spaces," by Tim Watkins. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672). presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 1/25 at 1:30: "Puppet Potpourri," by American Puppet Productions ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mondays. Free museum admission.

SOUTH STREET SEAPORT MUSEUM (207 Front St.: 669-9424)—1/25 at 1: "Whales Tales: Stories of the Sea for Children" (free with museum admission). Hours: 11–5, closed Mondays. Adults, $4; seniors, $3; children, $2.

NEW YORK PUBLIC LIBRARY (125th Street Branch, 224 E. 125th St.: 534-5050)—1/25 at 2:30: "Don Quijote Experimental Children's Theatre," with Max the Robot and his friends. Call for admission information.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—1/23 at 6: "Mirror in a Bamboo Basket," by Fire Plume Theatre. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division: 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?," a free gallery program that will introduce children to the collections . . . "Arty-Facts," a workshop that will explore art concepts through games (ext. 226) . . . 1/26 at 2: "Sunday in the Studio With Charlie," with artist Charles Clough. Hours: Mon.–Fri., 9:30–4:30. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu., 10 a.m.–5:45 p.m.; Wed., Fri., Sat., 10–9 p.m. Natural Science Center: Tue.–Sat., 10:30–12:30, 1:30–4:30. Adults, $3; children, $1.50.

NEW YORK AQUARIUM (W. 8th St., Brooklyn: 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. & Sun. 4–midnight, Fri. to 1 a.m., Sat. 5–1 a.m. **(I)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. *noon–midnight.* **(M)** **AE, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek & fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. *Dining Room:* L Mon.–Fri. 11:30–2:30. D Mòn.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, panfried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella á la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

The
Russian Tea Room

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JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat. from 5. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. *International.* **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported *scampi*. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri. **(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat. 11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan–Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. (M) AE.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking. Ent. Mon.–Sat. (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. (M) AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–*midnight. Bar till 1 a.m. Private parties for 40.* (I) AE, CB, DC, MC, V.

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. (I) AE, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) No credit cards.

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. (I) AE, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.(M) AE, CB, DC, MC, V.

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. *Dress opt. Northern Italian. Res. sug. L Mon.–Fri.* noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. (M) AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. (M-E) **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45–3:30. D daily 5–midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. Pianist nightly. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. (M) AE.

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. (M) AE, CB, DC, MC, V.

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. (I-M) AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. (M) AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.(M-E) AE, CB, DC, MC, V.

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. (M) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M) AE.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M) AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M) AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I) AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads bêarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M) AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M) No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M) AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M) AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M) AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M) No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I) AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E) AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E) AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E) AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M) AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M) AE.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M) AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M) AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M) AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M) AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E) AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M) AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

Above 60th Street, West Side

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M) AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M) AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

INDIA PALACE—502 Amsterdam Ave., at 85th St., 874-7668. Casual. Indian. Spcls: tandoori chicken, sag gosh, chicken tikka masala, beef korma. Res. sug. L daily noon–3. D daily 3–11. Parties for 40. **(I-M) AE, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M) AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M) AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I) AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M) AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M) AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M) AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M) AE, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M) AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E) AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M) AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/22, Carla White and Trio. 1/23, Joel Forrester Quartet. 1/24,25, Charli Persip Super Four. 1/26, Over Easy. 1/27, George King Quartet. 1/28, Dave Regan Quartet. 1/29, Judy Niemack & Trio. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 1/22,29, singer-songwriter Paul Clements. 1/23, Little Mike and the Tornados. 1/24, Lazoo. 1/25, Julie Gold; Kid Stuff; Secret Lovers; Danny Russo Band. 1/26, Jailbait; Master Plan; Dream Speaker; End to End. 1/28, Paul Scott-Goodman. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/26, "52nd St. Comes Downtown" with Billy Taylor Trio and Joe Morello Quintet. 1/27, James Williams All Stars. 1/28-2/2, Jean Carne & Norman Connors. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 1/25, Ray Bryant with Jimmy Rowser. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 1/22, Kysia Bostic & Paul Winston. 1/23-25, Jaki Byard. 1/26, Adam Rogers & Michael Rabinowitz. 1/27,28, Bob Neloms. 1/29-2/1, Junior Mance. Music from 9-1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Every Mon., The Duke's Men. Thru 1/26, "Little" Jimmy Scott. Shows Mon.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/25, The Matt Glaser Show. 2/1, OK Bayou String Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 1/26, Nana Vasconcelos and the New York Samba Band present "Brazilian Fantasy." 1/27, Les Paul Trio. 1/28-2/2, Larry Coryell and Emily Remler. Shows Mon.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 1/22, Salem 66; Dinosaur. 1/23, Ilene Weiss. 1/24, Carolyn Hester; Pat Sky. 1/25, Comedy with Jane Brucker. 1/27, Sonny Ochs. 1/29, The Turbines; The Smithereens. 2/1, Melanie. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 1/22-25, Bob Cunningham and Bross Townsend. 1/26, Dave Kikoski. 1/28, Liz Gorrill. 1/29-2/1, Joshua Breakstone Duo. **Upstairs:** 1/23 at 8, Nina Murano with Stuart Hemingway, followed by Gail Boggs with Brenda Madison at 10. 1/24 at 8, Miranda Hentoff followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 1/25, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/22-25, 10-3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. & Mon., 10-3 a.m., singer-pianist Bob Dorough. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 1/22 at 9, Kenneth Bell. 1/23,30, at 8:30, Kate Stern. 1/24 at 8, Dona Mandel; Michael Bishop at 10:30. 1/26,27 at 9, Miho with Steve Ross. 1/27 at 11, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/26, Barbecue Bob and the Spareribs. 1/28, guitar virtuoso series featuring Arlen Roth. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 1/25, pianist Fred Hersch with George Mraz on bass. 1/26,27, Esther Blue. 1/28-2/1, pianist Kenny Barron with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/8, singer Barbara Cook, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 1/22,23,29,30, Dorothy Stallworth. 1/24,25, Phoebe Legere. 1/26,27, Jill McManus. 1/28, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub with jazz-pop singer Kitt Moran, pianist Mike Moran with John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/23, Sam Fan Thomas with The African Connection & Sister Carol. 1/24, The Dictators; The Rattlers. 1/25, Cruzados. 1/26, Toydolls; The Dickies. 1/27,28, Jerry Garcia with John Kahn. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 1/26, Ron Carter Quartet. 1/27,2/3, Dakota Staton. 1/28-2/2, Ahmad Jamal. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.-Thurs. at 8:30 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/22, Hoy Boy and the Doys. 1/23, Loup Garou Zydeco. 1/24, Buster Poindexter and the Banshees of Blue. 1/26, Lew Willie and the Snap Dragons. 1/27, Shot in the Dark; The Tapes. 1/28, Bullies. 1/29, Beaurocrats. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 1/26, James Moody Quartet. 1/27, Mel Lewis and the Jazz Orchestra. 1/28-2/2, Richard Davis & Friends featuring Roland Hanna, Freddie Waits, Ricky Ford, Hannibal Peterson. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/22-26, Big Nick Nicholas with John Miller, Dave Jackson, Andre Strobert and Bemshi Shearer. 1/28, Valery Panomarev and the Universal Language. 1/29-2/2, The Chip White Quintet. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 1/25,27-2/1, pianist Hilton Ruiz with Major Holley on bass. 1/26, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 1/22,23, Pat Travers. 1/24,25, Mindy J. and the Cyclone Rangers. 1/26, Super Bowl Sunday. 1/27-29, Black Tie. 1/30, Joe Ely. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 1/26, comedian Michael Winslow, Tues. & Sun. at 9, Wed. & Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/25, comedians Richie Gold, Ben Creed, Wayne Cotter, Mike Irwin, Hiram Kasten, and Danny Curtis, Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 1/22, October; Maxine Lapiduss. 1/23, Naomi Johnson; Christian Daisy. 1/24, For Play. 1/25, Harris & Gray with Bad Attitudes. 1/26, Liz DuFour; Vocal Point. 1/27, Taboo in Revue; Frankie Pace. 1/28, October; Tracey Morse. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 1/22, magician Imam and comedian Terry Day. 1/23, magician and comedian Terry Day. 1/24,25, magician Torkova and comedian Keith Thomas. 1/28, showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new showcase club spotlighting the stars of tomorrow. Shows Wed., Thurs., Sun. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/1, trumpter Jonah Jones and his Quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., at 10 p.m. and 2 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 1/22, Hector Lavo. 1/23, Kimati Dinizulu & The Kotoko Society. 1/24, The Magnum Band. 1/25, Pe De Boi. 1/28, Brazuka. 1/29, Suso. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . .Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.–Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 2/2, singer Michele Bautier, Tues.–Sat. at 9. **AE.**

JAN WALLMAN'S—28 Cornelia St., Bet. Bleecker & W. 4th Sts., 242-9557. 1/22, Arthur Kirson. 1/23, Loria Parker. 1/24, Barbara Lea. 1/25, Judy Kreston and David Lahm. 1/26, Closing Night Party with Arthur Kirson and Wes McAfee starring favorite performers. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 1/27 at 10, *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/22, Phillip Brown. 1/23, Linda Loose. 1/24, Cathy Chamberlain. 1/25, Linda Loose; Val Ryder. 1/26, Lisa Harrigan. 1/27, Betsy Taylor. 1/28, Karin Wolfe. 1/29, Jon Andersson. **AE, MC, V.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 2/15, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jass Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/23,24, Lise Horton. 1/28 at 8:30, Nancy Sondag in *L'Amour, Le Merrier.* **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 1/22, Dawn Denham. 1/23, Paul Edwards. 1/24, Dee Watkins. 1/25, Nicole Bartone. 1/26, Betsy Hirch & Candy. 1/28, Linda Rose. 1/29, Claudia Frank. **AE.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Jan. 22

3:00/WNCN—Beethoven: Sonata for Violin & Piano #3 in E-Flat, Op. 12, #3; **Praetorius:** Suite of Dances.

WNYC—Martino: Fantasias and Impromptus; **Stockhausen:** *Song of Youths.*

4:04/WQXR-AM/FM—Faure: *Masques et Bergamasques;* **Mozart:** Violin & Piano Sonata in C.

5:00/WNCN—Vivaldi: *Four Seasons:* Autumn, Op. 8, #3; **Saint-Saens:** Cto for Violin #1 in a, Op. 20.

6:00/WNCN—Albinoni: Cto in C, Op. 10, #3; **Chopin:** Ballade #4 in f, Op. 52.

7:03/WQXR-AM/FM—Offenbach: *Bluebeard:* Ov; **Debussy:** *Images.*

8:00/WNCN—Boyce: His Majesty's Birthday Ode, 1775: Ov; **Geminiani:** Sonata for Cello #1 in A, Op. 5.

WNYC—The Minnesota Orchestra. Neville Marriner, conductor. **Wagner:** *Rienzi:* Ov; **Mussorgsky:** Introduction and Persian Dance from *Khovanshchina*; **Beethoven:** Piano Cto #2.

8:05/WQXR-AM/FM—Handel: Cto Grosso in C; **Schumann:** Piano Cto in a, Op. 54.

9:00/WNCN—Walton: Variations on a Theme by Hindemith; **Stradella:** *Soffro Misero e Taccio.*

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. An all-Chopin program.

Thurs., Jan. 23

3:00/WNCN—Faure: Fantaisie, Op. 79; **Mozart:** Cto for Piano #20 in d.

WNYC—Fernando de Lucia: the historic recording of Rossini's *Barber of Seville.*

4:04/WQXR-AM/FM—Brahms: "Tragic" Ov; **Bach:** Flute & Harpsichord Sonata in E-Flat.

5:00/WNCN—Sibelius: "Karelia" Ov, Op. 10; **J. C. Bach:** Sym in E-Flat, Op. 3, #3.

6:00/WNCN—Verdi: *Aida:* Ov; **F. Couperin:** *Les Goluts-Reunis ou Nouveaux Concerts:* Concert #5 in F.

7:03/WQXR-AM/FM—Torelli: Sonata a 5 for Trumpet & Strings; **Gershwin:** *Rhapsody in Blue.*

8:00/WNCN—Anon: *Les Gars de Senneville;* **Beethoven:** Sym #7 in A, Op. 92.

WNYC—The Frick Collection. Nikita Magaloff, pianist. **Scarlatti:** 3 Sonatas; **Beethoven:** Sonata in E, Op. 109.

8:06/WQXR-AM/FM—Schubert: Ov "in the Italian Style," in C; Sym #7 in e.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Vienna Octet. **Schubert:** Octet in F for Strings & Winds, Op. 166.

Fri., Jan. 24

3:00/WNCN—Anon: *The Bird Fancyer's Delight:* 6 Pieces; **Paganini:** Cto for Violin #5 in a.

WNYC—The Hollywood String Quartet in 20th-Century Music.

4:04/WQXR-AM/FM—Haydn: Flute Qt #1 in D; **Verdi:** *I Vespri Siciliani:* Ov.

5:00/WNCN—Halvorsen: Norwegian Rhapsody #2; **Handel:** *Water Music:* Suite #2 in D.

6:00/WNCN—Ballard: French Dances for Lute; **Wagner:** *Die Meistersinger:* Prelude.

7:03/WQXR-AM/FM—Bach: Sonata #1 in G for Flute & Harpsichord; **Wiren:** Serenade for Strings, Op. 11.

8:00/WNCN—Meyerbeer: *Patineurs:* Ballet Suite; **Scriabin:** Preludes, Op. 11, #13–24.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Mozart: Piano Cto #23 in A; **Tchaikovsky:** *Hamlet:* Ov Fantasy.

9:00/WNCN—Purcell: Trio Sonatas (1683): #5 in a; **Schumann:** *Faschingsschwank aus Wien,* Op. 26.

WNYC—Handel: *Julius Caesar.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. David Atherton, conductor; violinist Frank Peter Zimmerman. **Stravinsky:** Suite #2; **Prokofiev:** Violin Cto #1; **Delius:** *Hassan:* Intermezzo and Serenade; **Britten:** *Young Person's Guide to the Opera.*

Sat., Jan. 25

10:00 a.m./WNCN—Chopin: Impromptu #1 in A-Flat, Op. 29; **J. Strauss:** "Dynamiden" Waltz.

10:04 a.m./WQXR-AM/FM—Rossini: *The Silken Ladder:* Ov; **R. Strauss:** Duo-Concertino.

11:00 a.m./WNCN—Debussy: *Nocturnes:* Sirenes; **Liszt:** Consolation #3 in D-Flat.

12:00/WNYC—The Salzburg Festival. The Orpheus Chamber Orchestra. **Handel:** Cto grosso in B-Flat, Op. 3, #1; **Bach:** Arias from Cantatas #178, 87 & 171.

1:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12; **Handel:** Cto Grosso in D.

2:00/WNYC—Bartok: String Qt #4.

WQXR-AM/FM—Metropolitan Opera Broadcast. **Gounod:** *Romeo et Juliette* (Malfitano, Harris, Shicoff, Schexnayder, Plishka/Cambreling).

3:00/WNCN—Prokofiev: Cto for Piano #3 in C, Op. 26; **Chopin:** Nocturne in B, Op. 9, #3.

5:05/WQXR-AM/FM—Schubert: Impromptus, Op. 90; **Vivaldi:** Cto in g.

6:00/WNCN—Bach: Six Little Preludes; **Liszt:** Prelude & Fugue on the Theme "BACH."

6:04/WQXR-AM/FM—Mendelssohn: Sym #4, Op. 90; **Wieniawski:** Variations on an Original Theme.

8:00/WNCN—Artist's Image. Georg Solti, conductor. **Mussorgsky:** *Khovanshchina:* Introduction and Dance of the Persian Slaves.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR archives. **Brahms:** Trio #1 in B, Op. 8 (Rubinstein, Heifetz).

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Wagner:** *Tannhauser* (Popp, Meier, Konig, Weikl, Moll, Chorus & Sym Orch of Bavarian Radio/Haitink).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Beethoven:** Grosse Fugue in B-Flat, Op. 133; Sym #9 in d, Op. 125, "Choral."

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Mme. Vera Galupe-Borszkh, guest.

Sun., Jan. 26

9:04 a.m./WQXR-AM/FM—S. Strauss: Horn Cto #2 in E-Flat; **Bach:** Suite #3 in D.

10:00 a.m./WNCN—Classic Guitar. **Granados:** Spanish Suite, Op. 47; **Pujol:** Etude, "El Abejorro."

WNYC—Country of Origin: Mazurkas, Polonaises, Landler, and the like.

11:00 a.m./WNCN—J. C. Bach: Sym in E-Flat, Op. 18, #1; **Haydn:** Qt in E-Flat, Op. 9, #2.

12:00/WNYC—The Chamber Music Society of Lincoln Center. With guests Joseph Suk, violinist, Jean-Yves Thibaudet, pianist, Robert Routch, horn. **Mendelssohn:** Andante & Variations for Piano Four-Hands, Op. 83a; **Mozart:** Qnt for Horn & Strings in E-Flat; **Poulenc:** "Babar" for Piano With Narrator.

1:00/WNCN—Chicago Symphony Orchestra. Ivan Fischer, conductor. **Rossini:** *Italiana in Algeri;* **Schubert:** Sym #5 in B-Flat; **Bartok:** Music for Strings, Percussion & Celesta; **Kodaly:** *Dances From Galanta.*

2:00/WNYC—Schubert: Octet.

3:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35, Book II; **Haydn:** Piano Trio in g.

3:04/WQXR-AM/FM—New York Philharmonic. Giuseppe Sinopoli, conductor; soprano Hei-Kyung Hong, soprano. **Wagner:** *Lohengrin:* Preludes to Acts I & III; **Sinopoli:** "Lou Salome" Suite.

4:00/WNCN—Beach: Piano Trio, Op. 150; **Popper:** Hungarian Rhapsody, Op. 68.

5:00/WNCN—Mussorgsky: *Khovanshchina:* Highlights; **Gershwin:** *Rhapsody in Blue.*

7:30/WNYC—Remembering Richard Rodgers. The great shows with Hammerstein. Excerpts from *Carousel, South Pacific, The King and I.*

7:35/WQXR-AM/FM—Beethoven: *Wellington's Victory.*

8:05/WQXR-AM/FM—Delta Opera House. **Charpentier:** *Louise* (Sills, Dunn, Gedda, van Dam, Paris Opera Orch/Rudel).

Mon., Jan. 27

3:00/WNCN—Liszt: *Les Preludes;* **Mozart:** Cto for Piano #12 in A.

4:04/WQXR-AM/FM—Beethoven: "Egmont" Ov; **Vivaldi:** Mandolin Cto in D.

5:00/WNCN—Leclair: Sonata for Flute & Continuo in D, Op. 2, #8; **Butterworth:** *A Shropshire Lad.*

6:00/WNCN—Haydn: Sonata for Piano #33 in c; **Telemann:** Cto for Flute & Harpsichord #4 in e.

7:03/WQXR-AM/FM—Haydn: *Notturni;* **Faure:** Ballade for Piano & Orch.

8:00/WNYC—Bainbridge: Viola Cto; **Pierne:** Flute Sonata.

8:05/WQXR-AM/FM—Boyce: Sym #5 in D; **Beethoven:** Piano Cto #5 in E-Flat, Op. 73.

9:00/WNCN—Anon: Tarantellas (17th–18th cent.); **Brahms:** Cto for Piano #2 in B-Flat, Op. 83.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor and pianist. **Copland:** *Appalachian Spring;* **Gershwin:** Rhapsody #2 for Orch with Piano; **Bartok:** Cto for Orch.

Tues., Jan. 28

3:00/WNCN—Anon: Linz Dance; **Prokofiev:** Sonata for Violin & Piano #1 in f, Op. 80.

WNYC—Piano music from Latin America.

4:04/WQXR-AM/FM—Ravel: *La Valse;* **J. C. Bach:** Ov #1 in D.

5:00/WNCN—Leclair: Sonata for Flute & Continuo in D, Op. 2, #8; **Butterworth:** *A Shropshire Lad.*

6:00/WNCN—Haydn: Sonata for Piano #33 in c; **Telemann:** Cto for Flute & Harpsichord #4 in e.

7:03/WQXR-AM/FM—Bach: Cto for Oboe'amore in A; **Chopin:** Polonaise #5 in f-sharp, Op. 44.

8:00/WNCN—Fine Arts String Quartet live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Leonard Slatkin, conductor. **Beethoven:** "Coriolan" Ov; Piano Cto #5, "Emperor"; **J. Adams:** *Harmonielehre.*

8:05/WQXR-AM/FM—Brahms: Piano Cto #2 in B-Flat.

9:00/WNCN—Debussy: *L'Enfant Prodigue;* **Chopin:** Nocturne in g, Op. 37, #1.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Kurt Masur, conductor. **Shostakovich:** Sym #1 in F.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Wed, Mon/**Movie:** The Tender Warrior
🅢 Wed/Jenny and Me
Thu/**Movie:** Return of the King
Fri/Starfleet: The Thalian Wars
Mon/**Movie:** 2010
Tue/**Movie:** You Can't Take It With You

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
🅗 Thu/Life on Earth: Life in the Trees
🅢 Wed/Shinbone Alley

6:40
🅗 Fri/Unforgivable Secret

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
🅗 Tue/Last of the Red Hot Dragons

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
🅗 Fraggle Rock
🅢 Fri/**Movie:** Yentl

8:00
⓫ Challenge of the Gobots
⓭ 3-2-1 Contact
🅗 Wed/**Movie:** Fire on the Mountain
Thu/**Movie:** Walk Proud
Fri/**Movie:** Let's Spend the Night Together
Mon/**Movie:** Martin's Day
Tue/**Movie:** The Last Time I Saw Paris
🅢 Wed/**Movie:** You Can't Take It With You
Thu/**Movie:** Girls of the White Orchid
Mon/**Movie:** King David
Tue/**Movie:** Swing Shift

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
⓭ Sesame Street
㉛ AM Weather
🅦 Wed, Mon/**Movie:** Bells
Thu/**Movie:** Choose Me
Fri/**Movie:** Escape From Diablo
Tue/**Movie:** Chained Heat

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/Innovation
🅗 Fri/Barbra Streisand—The Broadway Album

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
㉛ Tue/On Our Own
🅗 Wed/**Movie:** Fandango
Thu/**Movie:** Raiders of the Lost Ark
Mon/**Movie:** Murrow
Tue/**Movie:** 2010
🅢 Wed/**Movie:** The Angel Wore Red
Thu/**Movie:** Your Cheatin' Heart
Fri/**Movie:** The Golden Arrow
Mon/**Movie:** The Alphabet Murders
Tue/**Movie:** One Heavenly Night

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphael
❾ My Favorite Martian
⓫ Best Talk in Town
🅗 Fri/**Movie:** Brady's Escape

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ What's Hot! What's Not?
⓭ Wed/**Special:** A Report on AIDS
🅦 Wed/**Movie:** Against All Odds
Thu/**Movie:** Johnny Dangerously
Fri/**Movie:** Reckless
Mon/**Movie:** Purple Hearts
Tue/**Movie:** The River

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ News
⓭ Fri/The Shakespeare Hour: A Midsummer Night's Dream (Part I)
🅗 Wed/Not *Necessarily* the News
🅢 Fri/**Movie:** King David
Mon/**Movie:** Yentl
Tue/It's Showtime

12 NOON
❷ Press Your Luck
❹ Super Password
❺ News
❼ Ryan's Hope
❾ News
⓫ Odd Couple
🅗 Wed/**Movie:** Savannah Smiles
Thu/**Movie:** Crackers
Fri/**Movie:** Murrow
Mon/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Tue/**Movie:** Mystery Mansion
🅢 Wed/**Movie:** Unfaithfully Yours
Thu/**Movie:** Testament
Tue/**Movie:** Cloak and Dagger

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** The Black Swan (1942). Tyrone Power, Maureen O'Hara. A young captain sets out to find a notorious pirate.
Thu/**Movie:** Bedelia (1947). Margaret Lockwood, Ian Hunter.
Fri/**Movie:** Flame of the Barbary Coast (1945). John Wayne, Ann Dvorak. A cattleman falls for a San Francisco saloon singer and opens his own gambling hall.
Mon/**Movie:** Shenandoah (1965). During the Civil War a farmer tries to remain neutral, but gets involved when his daughter becomes engaged to a Confederate soldier.
Tue/**Movie:** The Fighting Kentuckian (1949). John Wayne, Vera Ralston. Frontierland drama.

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
🅦 Wed/**Movie:** The Naked Face
Thu/**Movie:** Chained Heat
Fri/**Movie:** The Old Gun
Mon/**Movie:** Maria's Lovers
Tue/**Movie:** Reckless

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
🅗 Thu/Video Jukebox
Mon/**Movie:** The Champ
🅢 Thu/It's Showtime
Fri/**Movie:** Yentl

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
🅗 Wed/**Movie:** The Last Time I Saw Paris
Thu/**Movie:** Micki & Maude
Fri/**Movie:** 2010
Tue/America Undercover: The Gift of Life
🅢 Wed, Tue/**Movie:** You Can't Take It With You
Thu/**Movie:** Girls of the White Orchid
Mon/**Movie:** The Angel Wore Red

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
🅗 Tue/**Movie:** Metalstorm: The Destruction of Jared-Syn
🅦 Wed, Mon/**Movie:** Bells
Thu/**Movie:** Choose Me
Fri/**Movie:** Escape From Diablo
Tue/**Movie:** Chained Heat

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Square Foot Gardening
Fri/Food for Thought
Mon/All New This Old House
Tue/House for All Seasons
🅗 Mon/**Special:** Elvis—One Night With You

4:00
❷ Quincy (except Tue)
Tue/Schoolbreak: Babies Having Babies
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street
🅗 Wed/**Movie:** The Tender Warrior
Thu/Life on Earth: Life in the Trees
Fri/Last of the Red Hot Dragons
🅢 Wed/Jenny and Me
Thu/**Movie:** Return of the King
Fri/Starfleet: The Thalian Wars
Mon/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed
Tue/White Lies

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
🅗 Fri/King of the Beasts
Mon/Welcome Home, Jellybean
Tue/Last of the Red Hot Dragons
🅢 Wed/**Movie:** The Sky Is Gray
Tue/Shinbone Alley

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers' Neighborhood
㉛ Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
🅗 Thu/**Movie:** Martin's Day
Fri/Inside the NFL
Tue/Noah's Animals
🅢 Mon/Bobby and Sarah
🅦 Wed/**Movie:** Harry & Son
Thu/**Movie:** Trenchcoat
Fri/**Movie:** Unico in the Island of Magic
Mon/**Movie:** Puss 'n Boots Travels Around the World
Tue/**Movie:** Night of the Comet

5:30
❺ What's Happening
⓭ 3-2-1 Contact
㉛ City Comment
🅗 Wed/**Movie:** Yentl
Mon/**Movie:** Fire on the Mountain
Tue/Life on Earth: Life in the Trees
🅢 Wed/Shinbone Alley
Fri/White Lies

Weeknights, January 22–24 and 27–28

WED., JAN. 22

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Great Chefs of Chicago

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Rockschool
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Easy Rider

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Mary
4 **Special:** Missing II—Have You Seen This Person?
5 **Movie:** The Haunting Passion (1983). Jane Seymour, Millie Perkins. An effective and rather erotic thriller about a woman desired by two men—her new husband and the ghost of her dead lover.
7 The Insiders (cc)
9 News
11 **Movie:** How to Marry a Millionaire (1953). Lauren Bacall, Marilyn Monroe. Three models pool their money and rent a lavish apartment in order to trap millionaire husbands.
21 Murder Most English: Five Red Herrings
31 *Moments in Time*
H **Movie:** Fandango
N **Movie:** The Ploughman's Lunch
S Brothers

8:30
2 Foley Square
9 **Hockey:** Rangers vs. Toronto
13 The Tripods
S Best of Bizarre 82

9:00
2 Crazy Like a Fox
4 Blacke's Magic
7 Dynasty (cc)
13 Planet Earth: The Living Machine
21 Yes Minister
S **Movie:** Unfaithfully Yours
W **Movie:** Against All Odds

9:30
21 Father's Day
31 Rajiv's India
H Not *Necessarily* the News

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
13 AIDS: Profile of an Epidemic—Update
21 Bless Me Father
H **Movie:** The Cotton Club

10:15
N **Movie:** Wrong Move

10:30
11 News
21 Only When I Laugh
31 Doctor Who

10:45
S Showtime Comedy Close-up

11:00
2 4 7 News
5 Taxi
11 Carson's Comedy Classics
13 *America's Musical Theater: Happy End*
21 Nightly Business Report
S Island of 1,000 Delights
W **Movie:** Blondes Have More Fun

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
N **Movie:** Brief Encounter

12:15
H **Movie:** The Clairvoyant
S **Movie:** Thief of Hearts

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** The Naked Face

12:40
2 **Movie:** Killing Stone (1981). Gil Gerard, J. D. Cannon. A reporter tries to expose the truth about a murder case involving the son of a senator, but finds the local citizens try to cover up the investigation.

1:00
5 Get Smart
7 **Movie:** Ironside (1967). Raymond Burr, Geraldine Brooks. On his first case as an officer, the former San Francisco chief of detectives must find the sniper who shot and disabled him.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Clock (1945). Judy Garland, Robert Walker. A soldier, on a 48 hour leave, meets a girl and falls in love.
9 **Movie:** Six Bridges to Cross (1955). Tony Curtis, Julie Adams. The events that led to the infamous Brink's heist.
11 Start of Something Big
H **Movie:** Apocalypse Now
S **Movie:** The Shining

2:30
4 Ben Casey
W **Movie:** Bells

3:00
11 Emergency

3:30
4 Ben Casey

3:57
5 Get Smart

4:00
9 Joe Franklin
11 Kung Fu

4:30
4 Here's Lucy
S Best of Bizarre 83

4:40
H **Movie:** Children of the Corn

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Brothers

5:30
5 Flying Nun
7 Morning Stretch
11 News
S The Honeymooners . . . The Lost Episodes

THU., JAN. 23

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Magic of Oil Painting
S **Movie:** Romantic Comedy

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
H Inside the NFL
W **Movie:** Rope

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
5 P.M. Magazine
7 **Movie:** Grease II (1982). Maxwell Caulfield, Michelle Pfeiffer. (cc)
9 News
11 **Movie:** Niagara (1953). Marilyn Monroe, Joseph Cotten. A disturbed war veteran is marked for murder by his unfaithful wife on their honeymoon.
21 AIDS: Profile of an Epidemic
31 New York Screening Room
H **Movie:** Raiders of the Lost Ark
N **Movie:** The Go Masters
S **Movie:** Testament

8:30
4 Family Ties
5 All in the Family
9 Family Feud
13 Currents: That Old Time Religion

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
9 **Movie:** Freedom Road (1979). Part I. Muhammad Ali, Kris Kristofferson. After the Civil War, a former slave makes his way towards true freedom and entry into the political sphere.
13 Heritage: Civilization and the Jews
21 Matilda Cuomo's Guide to the Governor's Mansion
31 Only One New York
W **Movie:** Johnny Dangerously

9:30
4 Night Court
21 This Old House
31 Neighborhood Voices
S It's Showtime

10:00
2 Knots Landing
4 Hill Street Blues
5 News
7 20/20 (cc)
11 News
13 Metroline: AIDS Call-In
21 Austin City Limits
31 On Our Own
H **Special:** Elvis—One Night With You
S The Honeymooners . . . The Lost Episodes (cc)

10:15
N **Movie:** Blithe Spirit

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 The Nadine Gordimer Stories: Six Feet Under
21 Nightly Business Report
H **Movie:** Micki & Maude
S **Movie:** The Dead Zone
W **Movie:** Moments of Love

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 Masterpiece Theatre: Bleak House
N **Movie:** Demons in the Garden

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Chained Heat

12:40
2 **Movie:** Mr. Sycamore (1975). Jason Robards, Sandy Dennis. A man believes he is a tree, and his wife attempts to have him declared insane.

12:50
S **Movie:** A Nightmare on Elm Street

1:00
5 Get Smart
7 **Movie:** Change of Habit (1963). Elvis Presley, Mary Tyler Moore.
9 Joe Franklin
11 Comedy Break
H Inside the NFL

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Psychomania (1963). Richard Hilliard, Lorraine Rogers.
9 **Movie:** Midnight Story (1957). Tony Curtis, Gilbert Roland.
11 Lifestyles of the Rich and Famous
H **Movie:** Lassiter
W **Movie:** Choose Me

2:30
4 Ben Casey
S **Movie:** Romantic Comedy

3:00
11 Emergency

3:30
4 Ben Casey

3:45
H **Movie:** Maria's Lovers

4:00
5 Get Smart
9 Joe Franklin
11 Kung Fu
W **Movie:** Rope

4:20
S **Movie:** The Alphabet Murders

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
5 Flying Nun
7 Morning Stretch
11 News

5:40
H **Special:** Elvis—One Night With You

FRI., JAN. 24

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 People, Pets, and Dr. Marc
H **Movie:** Savannah Smiles
S Home From Far

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who
S **Movie:** The Clown
W **Movie:** Night of the Comet

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 **Special:** Disney's Living Seas
5 P.M. Magazine
7 Webster (cc)
9 News
11 **Movie:** Let's Make Love (1960). Yves Montand, Marilyn Monroe.
21 31 Washington Week in Review
H **Movie:** The Champ
N **Movie:** Honeysuckle Rose
S Shelley Duvall's Tall Tales & Legends: Johnny Appleseed
W **Hockey:** Islanders vs. Washington

8:30
5 **Special:** Frosty's Winter Wonderland
7 Mr. Belvedere (cc)
9 Family Feud
13 31 Wall Street Week
21 The Moviemakers: The Screenwriter

9:00
2 Dallas
4 Knight Rider
7 Diff'rent Strokes (cc)
9 **Movie:** Freedom Road (1979). Part II. Muhammad Ali, Kris

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MAGAZINES ARE STEALING THE SHOW.

Kristofferson. (Part I, Thu., Jan. 23 at 9.)
⑬ Great Performances: Heartbreak House
㉑ **Movie:** Wabash Avenue (1949). Betty Grable, Phil Harris.
㉛ Masterpiece Theatre: Bleak House (Part VIII)
Ⓢ **Movie:** King David

9:30
⑦ He's the Mayor

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Fall Guy (cc)
㉛ State of the Arts
Ⓗ Barbra Streisand—The Broadway Album
Ⓝ **Movie:** Son of Django

10:30
⑪ News
㉑ Backstage Tonight
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ **Movie:** Jabberwocky (1977). Terry Gilliam, Michael Palin.
㉑ Nightly Business Report
Ⓗ **Movie:** 2010
Ⓢ **Movie:** Into the Night
Ⓦ **Movie:** The Adventures of Rick Quick, Private Dick

11:30
② **Movie:** People vs. Jean Harris (1981). Ellen Burstyn, Martin Balsam.
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ New York Hot Tracks
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** Rio Bravo

12:30
④ Friday Night Videos
⑤ Comedy Tonight
Ⓦ **Movie:** Exposed

1:00
⑤ Star Search
⑨ Joe Franklin
⑪ Comedy Break
Ⓗ **Movie:** Paradise
Ⓢ The Garry Shandling Show 25th Anniversary Special

1:30
⑦ Eye on Hollywood
⑪ News

1:45
② **Movie:** It's Good to Be Alive (1974). Ruby Dee, Lou Gossett.

2:00
④ News
⑤ **Movie:** A Rage to Live (1965). Suzanne Pleshette, Bradford Dillman. A promiscuous young social leader, after many love affairs, tries to settle down to a normal married life.
⑦ Dick Clark's Nitetime
⑨ **Movie:** Sleeping City (1950). Richard Conte, Coleen Gray.
⑪ Start of Something Big
Ⓢ **Movie:** Mistress Pamela
Ⓦ **Movie:** Escape From El Diablo

2:30
④ Price Is Right

2:40
Ⓗ **Movie:** Happy Birthday to Me

3:00
④ Music City USA
⑦ Headline Chasers
⑪ Emergency

3:30
④ Hit City
Ⓦ **Movie:** The Old Gun

3:35
Ⓢ **Movie:** Rosebud Beach Hotel

3:59
② Newsmakers

4:00
④ Ben Casey
⑨ Joe Franklin
⑪ Kung Fu

4:10
⑤ Get Smart

4:29
② **Movie:** Doctor's Secrets (1975). George Peppard, Talia Shire.

4:40
Ⓗ **Movie:** Slayground

5:00
④ Ben Casey
⑨ News
⑪ U.S. Farm Report
Ⓢ Home From Far

5:30
⑨ ⑪ News
Ⓢ Shelley Duvall's Tall Tales & Legends: Johnny Appleseed

MON., JAN. 27

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ This Old House
Ⓢ **Movie:** 2010

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Dr. Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ The Moviemakers: The Hollywood Ten
㉑ Nightly Business Report
Ⓦ **Movie:** Starman

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ **Movie:** A Masterpiece of Murder (1985). Bob Hope, Don Ameche.
⑤ P.M. Magazine
⑦ **Special:** American Music Awards (cc)
⑨ News
⑪ **Special:** Mrs. Woman of the World
㉑ Great Zoos of the World
㉛ Romany Trail: Gypsy Music Into Africa (Part I)
Ⓗ **Movie:** Murrow
Ⓝ **Movie:** Old Enough
Ⓢ Robin Hood: The Inheritance

8:30
⑤ All in the Family
⑨ **Hockey:** Rangers vs. Quebec
⑬ Adam Smith's Money World
㉑ Profiles of Nature

9:00
② Kate and Allie
⑤ Merv Griffin
⑬ American Playhouse: The Roommate
㉑ Nature: The Feathered Swarm
㉛ Playing Shakespeare
Ⓢ **Movie:** Bells
Ⓦ **Movie:** Purple Hearts

9:30
② Newhart

10:00
② Cagney & Lacey
④ **Special:** American Almanac
⑤ ⑪ News
㉑ River Journeys: Rio Sao Francisco With Germaine Greer
㉛ Mini Playhouse
Ⓗ **Movie:** The Champ
Ⓝ **Movie:** Full Moon in Paris

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ News
⑤ Taxi
⑦ News
⑪ Carson's Comedy Classics
⑬ Mystery: Agatha Christie's Miss Marple—The Moving Finger
㉑ Nightly Business Report
Ⓢ The Garry Shandling Show 25th Anniversary Special
Ⓦ **Movie:** Champagne for Breakfast

11:30
② Remington Steele
④ Best of Carson
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ To the Manor Born
Ⓝ **Movie:** Bread and Chocolate
Ⓢ **Movie:** Yentl

12:10
Ⓗ 1st & Ten

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Maria's Lovers

12:40
② **Movie:** The Abduction of Saint Anne (1975). Robert Wagner, Kathleen Quinlan.
Ⓗ **Movie:** D.C. Cab

1:00
⑤ Get Smart
⑦ **Movie:** Raid on Rommel (1971). Richard Burton, John Colicos.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Passage to Marseille (1944). Humphrey Bogart, Claude Rains.
⑨ **Movie:** The Glory Guys (1965). Tom Tryon, Senta Berger.
⑪ Credit Card Millionaire Makers

2:15
Ⓢ **Movie:** Thief of Hearts

2:25
Ⓗ **Movie:** Razorback

2:30
④ Ben Casey
Ⓦ **Movie:** Bells

3:00
⑪ **Movie:** Story in Temple Red Lily

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
Ⓢ Bobby and Sarah

4:05
Ⓗ **Movie:** Weekend Pass

4:19
⑤ Get Smart

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley
Ⓢ Robin Hood: The Inheritance

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

5:45
Ⓗ **Special:** Elvis—One Night With You

TUE., JAN. 28

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Yan Can Cook
Ⓢ **Movie:** Testament

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** Fandango

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Profiles of Nature: The Coot
㉑ Nightly Business Report
Ⓦ **Movie:** The River

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓢ It's Showtime

8:00
② Melba
④ A-Team
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑨ News
⑪ **Movie:** Blue Collar (1978). Richard Pryor, Harvey Keitel.
㉑ We'll Meet Again
㉛ Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part I)
Ⓗ **Movie:** Walk Proud
Ⓝ **Movie:** Blithe Spirit
Ⓢ **Movie:** Cloak and Dagger

8:30
② Charlie & Company
⑤ All in the Family
⑦ Growing Pains (cc)
⑨ Family Feud
⑬ Innovation: Smile

9:00
② ④ President Reagan's State of the Union Address
⑤ Merv Griffin
⑦ Moonlighting (cc)
⑨ **Movie:** Sextette (1978). Mae West, Tony Curtis.
⑬ Nova: Goddess of the Earth
㉑ Masterpiece Theatre: Bleak House, (Part VII)
㉛ **Special:** Alvin Toffler's the Third Wave
Ⓦ **Movie:** The Old Gun

10:00
④ President's Union Address Review
⑤ ⑪ News
⑦ Spenser: For Hire (cc)
⑬ Frontline: Sue the Doctor?
㉑ Poldark
Ⓗ The Hitchhiker
Ⓝ **Movie:** Brief Encounter
Ⓢ Dire Straits: Brothers in Arms

10:30
⑪ News
㉛ Doctor Who
Ⓗ America Undercover: The Gift of Life

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ Transplanting Hope
㉑ Nightly Business Report
Ⓢ **Movie:** A Nightmare on Elm Street
Ⓦ **Movie:** One Way at a Time

11:30
② Simon & Simon
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report
Ⓗ **Movie:** 2010

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-0
⑪ Star Trek
⑬ SCTV
Ⓝ **Movie:** Son of Django

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Reckless

12:40
② **Movie:** Madigan: Park Avenue Beat (1973). Richard Widmark, John Larch.
Ⓢ **Movie:** Uncommon Valor

1:00
⑤ Get Smart
⑦ **Movie:** The Maverick Queen (1955). Barbara Stanwyck, Barry Sullivan. A woman involved with a gang of rustlers falls in love with the lawman who's after them.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy
Ⓗ **Movie:** The Clairvoyant

2:00
② News
④ Price Is Right
⑤ **Movie:** Hotel Berlin (1945). Helmut Dantine, Faye Emerson. Focuses on people in a Berlin hotel as Hitler's Germany is collapsing.
⑨ **Movie:** Cattle Queen of Montana (1954). Ronald Reagan, Barbara Stanwyck. The daughter of a man who was killed for his land fights hard to hold on to it.
⑪ Christian Children's Fund

2:30
④ Ben Casey
⑪ **Movie:** I've Always Loved You (1946). Philip Dorn, Catherine McLeod.
Ⓢ Island of 1,000 Delights
Ⓦ **Movie:** Chained Heat

3:15
Ⓗ **Movie:** Children of the Corn

3:30
④ Ben Casey

3:50
Ⓢ **Movie:** Lassiter

4:00
⑨ Joe Franklin

4:05
⑤ Get Smart

4:30
④ Here's Lucy
⑪ Kung Fu

4:50
Ⓗ **Movie:** The Rosebud Beach Hotel

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

5:35
Ⓢ Shinbone Alley

Weekend, January 25–26

SAT., JAN. 25

6:00
④ Sonrisas
⑤ Young Edition
⑨ David Toma
⑪ It's Your Business

6:30
② Patchwork Family
④ Hickory Hideout
⑤ World Tomorrow
⑦ Hee Haw
⑨ Face-off
⑪ Josie and the Pussycats
Ⓗ **Movie:** Evil Under the Sun
Ⓢ **Movie:** Conan the Destroyer

7:00
④ Robotech
⑤ Terrahawks
⑦ Davey and Goliath
⑨ In the Black
⑪ Tom and Jerry

7:30
② Kidsworld
④ Cliffwood Avenue Kids
⑤ Woody Woodpecker
⑦ Kids, Incorporated
⑨ In Depth
⑪ Credit Card Millionaire Makers

8:00
② Berenstain Bears
④ Snorks
⑤ Wonderama
⑦ Scooby's Mystery Funhouse/ABC Funfit
⑨ Straight Talk
⑬ Adam Smith's Money World

8:30
② The Wuzzles
④ Gummi Bears
⑤ **Special:** Super Bowlwinkle
⑦ Bugs Bunny/Looney Tunes Comedy Hour
⑪ Life and Times of Grizzly Adams
⑬ Wall $treet Week
Ⓗ **Movie:** Hysterical
Ⓢ **Movie:** Lady Bug, Lady Bug

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Dukes of Hazzard
⑨ Millionaire Maker
⑬ John McLaughlin: One-on-One
Ⓦ Professor Wagstaff's Time Machine

9:30
② Dungeons and Dragons
⑦ Ewoks/Droids Adventure Hour
⑪ The Munsters
⑬ Washington Week in Review
㉛ On Our Own

10:00
② Hulk Hogan's Rock 'n' Wrestling!
⑤ Bionic Woman
⑨ BJ/Lobo
⑪ Puttin' on the Hits
⑬ AIDS: Profile of an Epidemic—Update
㉛ Body Electric
Ⓗ Inside the NFL
Ⓢ **Movie:** The Seven Hills of Rome
Ⓦ Faerie Tale Theatre: Rapunzel

10:30
④ Punky Brewster
⑦ Super Powers Team: Galactic Guardians
⑪ FTV
㉛ Owl TV

11:00
② Richie Rich
④ Alvin and the Chipmunks
⑤ **Movie:** 100 Rifles (1969). Jim Brown, Raquel Welch. An Indian bank robber and an American lawman join up with a female Mexican revolutionary to help save the Mexican Indians from annihilation.
⑦ 13 Ghosts of Scooby Doo
⑨ Wrestling
⑪ Soul Train
⑬ Tony Brown's Journal
㉛ Secret City
Ⓗ **Special:** Elvis—One Night With You
Ⓦ **Movie:** I Remember Mama

11:30
② Astro Minute
④ Kidd Video
⑦ The Littles
⑬ Open Mind
㉛ Rockschool

12 NOON
② Pole Position
④ Mr. T
⑦ Weekend Specials (cc)
⑨ Voyagers
⑪ Millionaire Makers Home Study Course
⑬ Frontline: Hostage in Iran
㉑ Gourmet Cooking
㉛ Video Music Box (Part I)
Ⓗ **Movie:** Fandango
Ⓢ **Movie:** Phar Lap

12:30
② Get Along Gang
④ Spider Man
⑦ American Bandstand
㉑ This Old House (cc)

1:00
② ④ College Basketball
⑨ **Movie:** Daleks—Invasion Earth 2150 A.D. (1966). Peter Cushing, Bernard Cribbins. The Daleks endanger the earth, but are challenged by Dr. Who.
⑪ **Special:** Rocker '85
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)

1:15
⑤ **Movie:** War Gods of the Deep (1965). Vincent Price, Tab Hunter. The ruler of an under-the-ocean city kidnaps an expert in seismology and a young woman he believes to be the reincarnation of his wife.
Ⓦ **Movie:** Breakin'

1:30
⑦ New York Hot Tracks
⑬ The Shakespeare Hour: A Midsummer Night's Dream (Part I)
㉑ Square-Foot Gardening
Ⓗ **Movie:** Starman

2:00
㉑ Motorweek
Ⓢ Dire Straits: Brothers in Arms

2:30
⑦ Greatest Sports Legends
⑬ American Playhouse: The Rise and Rise of Daniel Rocket
㉑ Gourmet Cooking

3:00
② ④ College Basketball
⑤ **Movie:** Iron Fingers of Death
⑦ Professional Bowlers Tour
⑨ **Movie:** The Cannonball (1976). David Carradine, Sylvester Stallone. An illegal cross-country car race involving ruthless competitors determined to win the $100,000 prize.
⑪ Star Games
㉑ Magic of Watercolors
Ⓢ **Movie:** Swing Shift
Ⓦ **Movie:** Breakin' 2 Electric Boogaloo

3:30
㉑ Motorweek
Ⓗ **Movie:** Evil Under the Sun

4:00
⑪ Dance Fever
⑬ This Old House
㉑ House for All Seasons (cc)

4:30
⑦ Wide World of Sports
⑪ Puttin' on the Hits
⑬ Innovation
㉑ Owl/TV

5:00
④ **Special:** Sports Dateline 1985
⑤ Mission Impossible
⑨ Greatest American Hero
⑪ Fame
⑬ Nova: Halley's Comet—Once in a Lifetime
㉑ German Professional Soccer
㉛ Video Music Box (Part I)
Ⓢ **Movie:** Conan the Destroyer
Ⓦ **Movie:** American Dreamer

5:30
Ⓗ **Movie:** Enola Gay

6:00
② The People
④ ⑦ News
⑤ What's Happening Now
⑨ Wrestling
⑪ Laverne & Shirley
⑬ Nature: Winter Days
㉑ Austin City Limits
㉛ Only One New York

6:30
② ④ ⑦ News
⑤ Small Wonder
⑪ Gimme a Break
㉛ Eye on Dance

7:00
② ⑨ News
④ **Special:** Road to the Super Bowl
⑤ Too Close for Comfort
⑦ It's a Living
⑪ The Jeffersons
⑬ Newton's Apple
㉑ Wall $treet Week
㉛ Washington Week in Review
Ⓢ Robin Hood: The Power of Albion
Ⓦ **Movie:** Supergirl

7:30
② **Special:** Gameplan to the Super Bowl
⑤ Archie Bunker's Place
⑦ New York Views
⑨ In Search Of
⑪ At the Movies
⑬ Wild America: North Woods Lynx
㉑ Inside Albany
㉛ McLaughlin Group

8:00
② Airwolf
④ **Special:** Bob Hope Super Bowl Show
⑤ **Movie:** Song of the Thin Man (1947). William Powell, Myrna Loy. Nick and Nora move in jazz circles as they track down a murderer.
⑦ Red Foxx Show
⑨ **Special:** America You're Too Young
⑪ **Movie:** The Kid From Brooklyn (1946). Danny Kaye, Vera Ellen. A timid milkman turns boxer by a twist of fate.
⑬ Smithsonian World
㉑ Heritage: Civilization and the Jews
㉛ Mini Playhouse
Ⓗ **Movie:** Runaway
Ⓝ **Movie:** Swann in Love
Ⓢ Dire Straits: Brothers in Arms

8:30
⑦ Benson
㉛ Looking East

9:00
② **Special:** The Vanishing Family: Crisis in Black America
④ Golden Girls
⑦ Lady Blue (cc)
⑨ **Special:** Cousteau—Windships
⑬ Mystery: Agatha Christie's Miss Marple—The Moving Finger
㉑ Planet Earth
㉛ Hello Jerusalem
Ⓢ **Movie:** All the Right Moves
Ⓦ **Movie:** This Is Spinal Tap

9:30
④ 227

10:00
④ Remington Steele
⑤ News
⑦ Love Boat (cc)
⑨ Wrestling
⑬ Film on Film: The Man You Love to Hate—Erich Von Stroheim
㉑ Thank Heavens for Maurice Chevalier
㉛ Playing Shakespeare
Ⓗ 1st & Ten
Ⓝ **Movie:** A Passage to India

10:30
⑤ Black News
⑪ News
Ⓗ **Movie:** Starman
Ⓢ It's Showtime

11:00
② ④ ⑦ News
⑤ **Movie:** Bob & Carol & Ted & Alice (1969). Natalie Wood, Robert Culp. Two couples are caught up in the sexual revolution.

SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	A	P	P	E	A	R	■	A	R	C	H	E	S
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9 Racing
11 Tales From the Darkside
21 Backstage Tonight
S **Movie:** 1990: The Bronx Warriors
W **Movie:** Country Comfort

11:30
4 Saturday Night Live
7 News (cc)
9 **Movie:** The Fall of the House of Usher (1978). Martin Landau, Robert Hays. Poe classic about a family afflicted with insanity and living in a house possessed by the Devil.
11 The Honeymooners
13 **Movie:** Seven Beauties (1976). Giancarlo Giannini, Fernando Rey. The horrors of war and imprisonment in a concentration camp force a man to learn about survival.
21 Cue in on Culture: Dancers and the Dance—To New York and Back

11:45
2 John Madden's Super Bowl Special
7 **Movie:** Futureworld (1976). Peter Fonda, Blythe Danner. Two reporters, visiting a newly opened amusement resort, suspect the men running it are manufacturing clones.

12:00 MIDNIGHT
11 Dempsey & Makepeace

12:30
H **Movie:** Blame It On Rio
S **Movie:** Swing Shift
W **Movie:** All the Way In

12:45
2 **Movie:** Mandrake (1979). Anthony Herrera, Robert Reed. The comic-strip character comes alive, using his special powers to combat a madman.
N **Movie:** Bread and Chocolate

1:00
4 Ghost Story
5 **Movie:** Mata Hari (1932). Greta Garbo, Ramon Novarro. Story of the notorious W. W. I spy, who was finally exposed when she fell in love with an Allied officer.
11 Twilight Zone

1:30
9 **Movie:** Pipe Dreams (1976). Gladys Knight, Barry Hankerson. Drama about a divorced woman who ends up in Alaska with people working on the pipeline.
11 News

1:50
7 **Movie:** Small Town in Texas (1976). Timothy Bottoms, Susan George. A young man returns home from prison seeking revenge on the sheriff who framed him.

2:00
4 Ben Casey
11 At the Movies
W **Movie:** Breakin'

2:15
H **Movie:** The Clairvoyant
S **Movie:** The Cotton Club

2:30
11 **Movie:** A Touch of Death

2:57
2 **Movie:** Murder on Flight 502 (1975). Hugh O'Brian, Robert Stack.

3:00
4 **Movie:** Dick Tracy Meets Gruesome (1947). Boris Karloff, Ralph Byrd.

3:30
9 **Movie:** When Comedy Was King (1960). Charlie Chaplin, Buster Keaton.
W **Movie:** Breakin' 2 Electric Boogaloo

4:00
H **Movie:** The Rosebud Beach Hotel

4:30
11 One Step Beyond
S Robin Hood: The Power of Albion

4:56
2 **Movie:** Man of the People (1969). Fernando Lamas, Vera Miles.

5:00
9 News
11 Life of Riley

5:30
11 News
H 1st & Ten
S It's Showtime

SUN., JAN. 26

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Christopher Closeup
H **Movie:** Crackers
S **Movie:** Antarctica

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Closeup
9 New Jersey People

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 Channel 2 the People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Hispanic Horizons
13 Sesame Street (cc)
H **Movie:** Raiders of the Lost Ark

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
S Valley of Fear

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Millionaire Makers Home Study Course
13 Sesame Street
S Faerie Tale Theatre: Beauty and the Beast
W **Movie:** Out of the Past

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
H Fraggle Rock (cc)

10:00
4 **Special:** Road to the Super Bowl
5 Dukes of Hazzard
7 America's Top 10
9 Sunday Mass
11 Super Sunday
13 Reading Rainbow
H Not-So-Great Moments in Sports
S **Movie:** Romantic Comedy

10:30
2 Face the Nation
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
13 Family Classics: The Prince and the Pauper

11:00
2 Wall Street Journal Report
4 **Special:** News 4orum
5 **Movie:** Tarzan's Magic Fountain (1949). Lex Barker, Brenda Joyce.
9 David Toma
11 FTV
13 Wonderworks: Booker
H **Movie:** 2010
W **Movie:** A Soldier's Story

11:30
2 Newsmakers
7 This Week With David Brinkley
9 World Tomorrow
11 **Movie:** Here Come the Coeds (1945). Bud Abbott and Lou Costello.
21 Wall Street Week

12 NOON
2 **Basketball**: Philadelphia vs. Boston
4 McLaughlin Group
9 Dr. Schuller
13 Currents: That Old Time Religion
21 Tony Brown's Journal
S The Honeymooners . . . The Lost Episodes

12:15
5 **Movie:** Swan Song (1979). David Soul, Bo Brundin.

12:30
4 Meet the Press
7 **Special:** 45/25 News Special (cc)
13 Inside Albany
21 **Movie:** Flying Deuces (1939). Stan Laurel, Oliver Hardy.

1:00
4 College Basketball
9 **Movie:** Long Journey Back (1978). Mike Conners, Cloris Leachman.
13 Firing Line
H **Movie:** Yentl
S **Movie:** The Princess and the Pirate
W **Movie:** Cloak & Dagger

1:30
11 **Movie:** Return to Eden (1984). Rebecca Gilling, James Reyne.

2:00
13 Great Performances: Heartbreak House
21 Answers About AIDS
31 Kup's Show

2:30
2 **Golf:** Phoenix Open
5 **Movie:** Villa Rides (1968). Yul Brynner, Robert Mitchum.

3:00
4 **Special:** Super Bowl XX Pre-Game
9 **Special:** Mother/Daughter Beauty Pageant
21 India Speaks
31 Masterpiece Theatre: Bleak House (Part VIII)
S **Movie:** Unfaithfully Yours
W **Movie:** The Ice Pirates

3:30
7 Ebony/Jet Showcase
H **Movie:** Micki & Maude

4:00
7 **Movie:** Robinson Crusoe on Mars (1964). Paul Mantee, Adam West.
13 Smithsonian World
21 Silk Screen
31 Mystery: My Cousin Rachel

4:30
21 Undersea World of Jacques Cousteau

5:00
2 NFL Week in Review
4 **Special:** Super Bowl XX
5 Kojak
9 Black Sheep Squadron
13 Heritage: Civilization and the Jews
31 U.S. Nippon News and Business
S Faerie Tale Theatre: Beauty and the Beast
W **Movie:** The Twelve Months

5:30
2 **Special:** Inside Soaps
H Video Jukebox

6:00
2 7 News
5 **Movie:** How to Beat the High Cost of Living (1980). Jane Curtin, Jessica Lange.
9 Police Story
13 Planet Earth: The Living Machine
21 McLaughlin Group
H Fraggle Rock
S **Movie:** Antarctica

6:30
2 7 News
21 Adam Smith's Money World
H **Movie:** The Bugs Bunny/Road Runner Movie

7:00
2 60 Minutes
7 Ripley's Believe It or Not! (cc)
9 Street Hawk
11 Fame
13 Wonderworks: The Boy Who Never Was
21 Inside Albany
W **Movie:** Sorcerer

7:30
21 Computer Chronicles

8:00
2 Murder She Wrote
5 Star Search
7 **Movie:** The Concorde—Airport 79 (1979). Robert Wagner, George Kennedy.
9 David Toma
11 Lifestyles of the Rich and Famous
13 Nature: The Featured Swarm
21 Mystery: Agatha Christie's Miss Marple—The Body in the Library
31 From Oregon With Love (Part I)
H **Movie:** Raiders of the Lost Ark
N **Movie:** The Go Masters
S **Movie:** The French Lieutenant's Woman

8:30
4 **Special:** Super Bowl Post Game
9 Face-off

9:00
2 **Movie:** Murder With Mirrors. Helen Hayes, Bette Davis.
4 **Movie:** The Last Precinct (1985). Jonathan Perpich, Ernie Hudson.
5 Merv Griffin
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
21 **Movie:** Double or Nothing (1937). Bing Crosby, Martha Raye.
31 **Special:** Backstage Tonight With Voctore Borge
W **Movie:** 2010

9:30
9 In Depth
31 **Special:** Diva in Concert

10:00
5 11 News
9 Straight Talk
13 The Shakespeare Hour: A Midsummer Night's Dream (Part II)
31 Window on World Television
H **Movie:** 2010

10:05
S Brothers

10:15
N **Movie:** The Ploughman's Lunch

10:30
4 Alfred Hitchcock Presents
5 Sports Extra
11 Editor's Desk
21 European Journal

10:35
S Best of Bizarre 83

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 The Military and the News Media: A Matter of Intelligence
21 Crime File
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** A Soldier's Story

11:15
2 News

11:30
5 Blue Night
7 News
9 Millionaire Maker
11 The Honeymooners
21 Highlights of the Black and Puerto Rican Legislative Caucus

11:45
2 Sports Update
4 Strictly Business
7 Sports Special
S **Movie:** One From the Heart

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** Dr. Phibes Rises Again (1972). Vincent Price, Peter Cushing.
9 Jimmy Swaggart
11 Star Trek
13 The Tripods
H **Movie:** Micki & Maude

12:30
4 **Movie:** Great Guy (1936). James Cagney.
5 Naked City
13 SCTV
N **Movie:** Erendira

1:00
2 Barnaby Jones
9 **Movie:** Nightcomers (1972). Marlon Brando, Stephanie Beacham.
11 Tales From the Darkside
W **Movie:** The Ice Pirates

1:30
5 David Susskind
11 News
S **Movie:** The Joy of Flying

1:45
7 **Movie:** Town Tamer (1965). Dana Andrews, Terry Moore.

2:00
2 News
4 Visiones
11 Star Games
H **Movie:** Paradise

2:30
4 First Estate: Religion in Review

3:00
4 News
9 **Movie:** My Man Godfrey (1957). June Allyson, David Niven.
11 **Movie:** Eric (1975). John Savage, Patricia Neal.
S **Movie:** The Naked Face

3:30
5 World Vision

3:40
H **Movie:** Four Friends

4:55
S Valley of Fear

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
11 News

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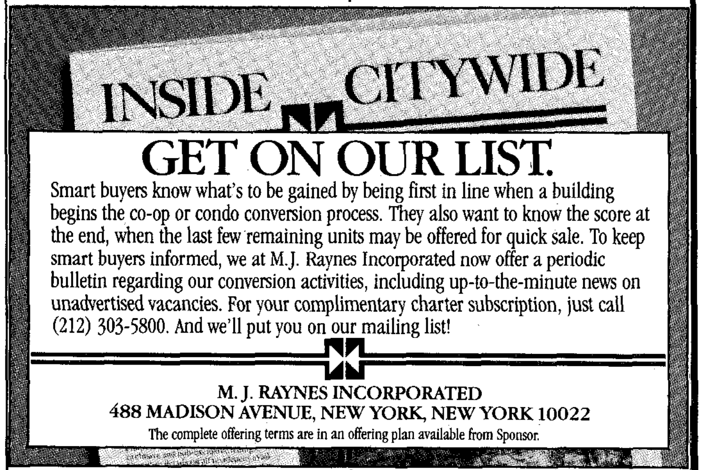

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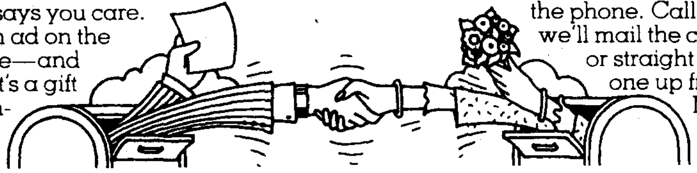


Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. New **Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Slim Brunette, 38—Attractive in soul, mind and body, seeks comparable male, 35-45, over 5'7" and solvent. Photo/phone, please. NYM V294.

Successful Male, PhD. Psychologist— 41, 5'10", slim, warm, caring, sensitive, health conscious, non-smoker, Jewish (not religious). Seeks vivacious, tender, professionally accomplished woman with depth and emotional resources open to becoming best friend/lover/wife. NYM V320.

Of A Man Around Sixty—I am thinking. It's okay if he's smoking or drinking./ As long as it is in good measure, I myself would share in this pleasure./ A sensitive man is my choice; if he has good taste I rejoice./ He must also have brains and use it; like with sex, if we don't we lose it./ Aimez-vous Brahms and Verdi perhaps? If not, it's a minor lapse./ But I hope for interest in hiking, for that is much to my liking./ As a woman I offer these features: not the dumbest or ugliest of creatures./ Past mid-fifty, fond of swimming and dancing, my exec career, travel, romancing./ Even if this thing is not your style, please write, and I'll phone with a smile. NYM G532.

I'm The One—To make your dreams come true. Very pretty, dynamic, Jewish professional looking for my Mr. Right. If you're a successful, caring, very together, Jewish male, 27-35, looking for that special lady. Send note/phone/photo. Let's make the New Year a memorable one. NYM G343.

Can You Handle Contradictions?—I'm a chauvinist who loves strong women. I'm a super-successful, 49-year-old, bi-coastal businessman who's insecure enough to renew his taxi license every year. I am a public figure who is shy. I respect intelligence and at the same time I'm knocked out by beauty - in particular, tall thin women. I embody contradictions, but also know I'm strong and mature enough to accept contradictions in other people. If you are physically superior and a head-turner, we should meet for an encounter of romance, adventure and fun. Ages 20-32 years only. Photo a must: no photo, no response. POB 432, Old Chelsea Station, NYC 10011.

East Meets West—Foreign physician, male, 28 years old, Manhattanite, intelligent, articulate and funny, 5'8", good-looking, cheerful and uncomplicated, financially stable. Looking for tall, attractive, American lady for friendship and maybe love. Phone/note. NYM G535.

Good-Looking Surgeon, 30—5'11", nice build, athletic, Christian with plethora of interests who lives life with gusto yet is down-to-earth. Seeks an intelligent, caring, honest, romantic, attractive female for fun, friendship and relationship. Photo, please. NYM G536.

Smart, Fit, Good-Looking He—Seeks same in 25-34 she. Photo. NYM V365.

Are You A European-Born-Gentleman—50's, sensual, high energy, fit and intelligent? Divorced 4-5 years and tired of the games - ready to try marriage again? Do you care for your children and have traditional Jewish values? Live in Manhattan, gained success the hard way and now enjoy your affluence with the performing arts, fine dining, but still find time to ski Colorado? Would you like to meet a 40-year-old businesswoman with beauty, brains, wit and warmth? Take the risk - write me a letter that reflects your European charm and character. I'm ready to meet my future partner in life and love. POB 7730, NY, NY 10022.

Woman With Herpes—Attractive, 39, divorced, slender, 5'7". Independent but not militant; sensitive but not weak. Would enjoy meeting a man, 42-50, who has a good sense of humor, is happy with himself and mature enough to handle the above. Note, phone, photo, if possible. NYM V390.

Gentle Woman With Farm—Need tractor and tax attorney, with or without Jaguar. Horses okay. NYM V291.

Very Sincere—31, very handsome, 6', athletic, Jewish, well-educated, good family background, successful on Wall St. Seeks very special Jewish lady, 23-33, exceptionally pretty, for marriage, future family and a beautiful life together. Bio/phone. If you send me your picture I will send you mine. NYM G523.

Hard Working Lawyer, 38—Seeks distraction. Photo/phone. NYM V328.

Great Greek-American Mom—NJ. Very pretty, slim, sweet and unpretentious, 37. Secure and professional, a super cook with two adorable kids. Seeking one terrific guy for ever. NYM G439.

Attractive " Ivory Girl"—Blue eyes, slim, 5'7", 30, pianist and attorney, graceful, gracious, intrepid, impish, who dislikes Bloomingdales. Seeks kind, intelligent, Christian man who is active, inquisitive, loyal and generous toward life. Note/phone. NYM G533.

Do You Want Very Much—To finally meet someone special this year? Fall in love, feel alive again and get married? Me too!! Husband wanted by warm, caring, thoughtful, pretty, easygoing, petite, down-to-earth, fun-loving, outdoorsy brunette, 30's, Jewish (non-religious) with good sense of humor who is sincere and honest and ready to love and be loved again. Seeking special guy with same basic qualities, plus emotionally mature and responsible, friendly, easy to talk to and ready for commitment and family, over 5'8" and attractive. Photo, phone and bio. NYM V329.

Bright, Attractive, Warm—Businesswoman with wit and charm, seeks confident, successful, Jewish man, 40 plus, with twinkle in his eye for friendship, love and marriage. Note/phone. NYM V330.

The Beauty Of Success—A beautiful woman and a successful man go together. I am a handsome, 45-year-old, divorced entrepreneur - adventurous, articulate and considerate. If you are a special, fun-loving woman, age 23-33, and would like to share the best this world has to offer, including my award-winning penthouse apartment, travel, fine-dining, dancing, sports, my boat, theater, etc., please write to me. Your photo a must. NYM G543.

Sincere, Successful, Confident—Yet easy to talk to, handsome, tall, fit. Seeks a star at attracting men, 23-35, loyal, loving, not career-oriented. Photo. NYM V285.

Financially Secure Jewish Male—Seeking to meet Jewish female between 28 and 36 for lasting relationship. I consider myself to be attractive, warm, and witty. Enjoy movies, dining out, and sports. Interested in meeting someone with similar background. NYM G534.

Semi-Preppie Redhead—31-year-old male, well-educated, adventurous, enjoys skiing and travel. Seeks adorable, redhead female. Phone and photo assures reply. NYM G489.

Warm, Sensitive—Down-to-earth and considered a "nice guy;" Jewish dentist, 32, looking to meet an attractive, sincere lady, 26-32. I consider a good sense of humor an important attribute, as well as self, style and outlook on life. I'm open-minded, flexible and have varied interests. You're looking to meet a nice guy but have come to realize its best to build on a solid friendship that takes some time. You might have even thought twice about answering this ad! Why don't we talk, maybe meet and get to know each other? Non-smoker preferred. Photo, phone, short note. NYM V335.

Executive In Who's Who—48, witty, low-key Renaissance man with eclectic interests in economics, wine, Ogden Nash and disco. Seeks open, sensuous woman to share life's vicissitudes. NYM H225.

Adorable, Jewish Female—26, intelligent, slim, sensitive, honest, seeks attractive male, 27-34, with appealing qualities. Photo/note please. NYM V337.

Beautiful Model-Type—5'8", fabulous gal, elegant, sophisticated, intelligent, outgoing, affectionate, sexy executive, with great sense of humor, well-traveled, loves theater, fine dining, dancing and sports. Also enjoys long walks in Central Park and good conversation. Lives in and loves Manhattan. Seeks single Jewish male counterpart, tall, attractive, warm, caring, considerate, sensitive, physically fit man, age 42-55, who enjoys being with people. Humor a must, dancing a plus. Note/phone/photo. NYM G537.

Writer/Singer/Professor—So am I, but lost your ad. Would like to hear from you or others, 35-42, interested in a male writer, etc. - also psychologist/athlete/executive/humanist/liberal. Divorced, no children, West Sider. Prefer same, but nobody's perfect. NYM V333.

Female Juppy—Seeks Jewish male, mind mandatory, body optional, non-smoker, 40 plus. Note/photo/phone. NYM H246.

Pretty And Shapely Writer—30, Jewish, creative, warm and witty seeks one special man for enduring relationship. He is 30-40, successful yet sensitive, traditional about love and a bit intellectual, well-built and attractive with a resilient sense of humor that helps him survive and thrive. NYM V278.

One In A Million!—This 41, sensual Liz Taylor look alike is free again. Chances are you are financially secure, into traveling, and love to laugh. Send note and meet a winner. NYM H208.

Picture This—Photographer has been small-talked to death. 28, slim, athletic woman, non-smoker, never litters, animal lover but poodle hater. Loves to travel first class and gypsy style. Though a bit of a loner, not weird. Looking for fit, easy-going man with brains, one who's playing with 52. Photo a must. NYM G538.

A Pearl of A Girl!—That's me, a bright jewel with glowing good looks and shiny disposition. Not completely flawless, but, still, I'm warm, loving, sensitive, slim and sparkle at home or out-on-the-town. Looking for a rare gem: a man, mid 40's to mid 50's, with a sterling nature and heart of gold, who's successful, attractive, secure, open, giving and ready, willing and able to enjoy all the facets of love. A diamond in the rough is okay, but please don't be jaded! Note, photo, phone please. NYM V338.

Sick Of The Sick—Doctor, 30, who wishes he was a dancer, who treks Himalayas as well as Rome's East Village, would like an easy meeting with intelligent, fun-loving, athletic woman, 25-35. Photo, please. NYM G540.

Pretty, Sweet, Witty—Blue-eyed lawyer, 28, trying to find time for mind, body and Jewish tradition. Seeks bright, handsome JD/MD/MBA etc., with similar concerns. Photo/bio. NYM V341.

This Could Be Our Year—Intelligent, sexy, very attractive Jewish female, 38, is looking to start the year right by meeting a successful, romantic, non-smoking male with a good sense of humor. Photo a must. POB 4747, NY, NY 10185.

Successful Male Executive—34, Jewish, fun-loving, intelligent, sensitive, romanticist, enjoys the serenity of the country and the culture and fun of the city. Seeks female to share honest, caring, loving, lasting relationship. Phone. NYM G541.

Successful, Warm, Bright—30, Jewish man, tall, athletic, good-looking, always sincere, sometimes serious. Seeks warm-hearted, pretty, intelligent, interesting woman, 22-30. Photo. NYM G542.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Soft Skin And Big Eyes—But sharp as a whip. Cultured, spicy, pretty lady editor, 24, seeks warm, wonderful, funny, Jewish man. NYM V340.

Attractive, Tall Man, 6'1"—Intelligent, considerate, financially secure. Business professional. Likes travel, theater, dining. Interested in meeting slim, attractive, educated woman, 5'3"-5'6", in her early 30's, with no children as yet, who is interested in relationship possibly leading to *marriage and family. Please send both* photo and phone with note. NYM H227

Pretty, Blue-Eyed, Jewish Woman—Sociable, active, 33. Won 1985 prize for biggest smile. Successful outside sales career coupled with interest in contra/square dance, folk music, comedy, theater, cross country skiing. Seeks non-smoking male counterpart, 29-38, who knows he'd like heirs/home. NYM V342.

Part-Chinese Architect/Financier—Classically handsome male with European features, 32, former model, Ivy League, MBA, very warmhearted. Seeks a beautiful, slender, elegant and sophisticated woman with a sense of humor, under 5'8", for a committed relationship. Photo, bio please. NYM V343.

Attractive, Affectionate Man—36, 5'8", world traveler, intelligent, athletic, successful attorney. Seeks honest, bright, caring woman for romance. NYM V344.

Intellectual And Sensitive—Single, Jewish, 38-year-old physician in central PA is interested in meeting a good-looking, refined Jewish woman, mid 20's-mid 30's *for development of a serious relationship.* I am 5'5", 165 lbs, divorced, no children. Interests include classical music (Met season ticket holder), travel, literature, oriental cooking. Non-smoker, please, and no children from previous marriage. Bio/photo/phone. NYM H226.

Are You A Man Of Substance—Who is playful, likes to cuddle and has style? Are you kind, tender, generous, sincere, pleasant to look at, successful, single, 34 to 45? Vivacious, perceptive, caring, petite, educated, aesthetic, 32, Wasp woman who likes the best, wants you. Note/phone/photo/birthdate. NYM V345.

"**Happy And Peppy**—And bursting with love." Pretty, bright, sports-minded professional, 29, seeks male counterpart. Note/phone/photo optional. NYM V346.

Slender, Pretty Lawyer, 27—Intelligent, athletic (5'5", 110), blond, blue-eyed, seeks professional man of exceptional intellect, 26-35, 5'10" plus, handsome, athletic, Christian, non-smoker. Photo/note. NYM V347.

Wanted:—A Funny, smart, kind, strong, successful, honest man to share a great life with a 5'7", sparkling, 37-year-old, fun-loving, successful businesswoman, who loves travel, dining out, theater, real estate, people, singing and just living. Have you been waiting for someone really special too? Send photo and bio to NYM V348.

Do Reply—If you're a cute, athletic, witty Jewish guy, with an adventurous spirit and gleam in your eye who'd like to meet me, 33, bright and sweet, with dancing feet, pizzazz, and all that other jazz. Note/photo. NYM V349.

Open And Honest—27, 5'8", Jewish professional, seeks pretty, slim, non-smoker female for relationship. NYM V339.

Dark-Haired, East-Side Beauty—31, loves Sinatra, the Yankees, fine champagne. Seeks generous and genuine, 30-40ish Jewish male. Note/photo. NYM G539.

Absolutely Contagious!—Very good-looking, 27-year-old Jewish man. I'm open-minded, tall, funny, college grad, entrepreneur. I like playing sports. I dislike fads, enjoy nature. I love good conversation, plays, movies and a good pair of cowboy boots now and then. I will find a positive-thinking Jewish woman, very handsome inside and out. If you feel like writing but see that half full glass as half empty, don't fear, my outlook is absolutely contagious! NYM V350.

I'm Not Looking—For the love of my life, just someone to love life with. A very attractive, good figured female, 28, who is *career-minded, enjoys: dancing, the* beach, and Sundays with someone special. Seeks male counterpart, who is sensitive/secure. Note/photo. NYM H228.

Spring Romance—Starts on a winter day by sending note/photo/phone to a warm, principled, handsome, educated, blue-eyed, Jewish male, 28. NYM G544.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30-late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. *Include phone number.* NYM H229.

Sexy Italian Lady—31, professional, seeks male, 28-38, to share laughter and life. Note/phone. NYM V352.

Can We Talk?—Warm, attractive, Jewish female, 37, well-traveled, but with small-town roots. Seeks professional male to share love of the arts as well as desire for a lasting relationship. NYM V353.

Don't Look Further—If you are a sincere, successful, fun-loving, mid-40's plus male who would like a lasting relationship with a witty, attractive, classy, Jewish widow who enjoys life, laughter, adventure, travel, dancing and sun. Phone/photo, please. NYM G545.

Vivacious Brunette—Very pretty, Jewish professional, 36, 5'4", bright, warm, witty, honest, physically fit. Seeks successful man, 32-42, with kind heart, fine mind, sense of humor and some hair for lasting relationship. No drugs. Note/phone/photo, please. NYM G546.

Dutchess County Gentlewoman—Quiet, elegant; a doer, not a pretender. Country home, city offices. I'm 37, tall, slender and seeking a gentleman of common sense, substance and grit; over 40, tall, lean. Your mind and achievement are *more important than your looks.* Note/phone. NYM V355.

Blue Chip Stock—Successful attorney, 35, 5'8", going public. Seeks bright, vibrant, pretty Jewish gal to invest in sincere, good-looking guy who enjoys skiing, tennis and guitar. Low risk. Bio/phone/photo. NYM G547.

Female Professional, NJ—38, 5'7", likes sailing, scuba, football, Sunday's puzzle, hugs and fireplaces. Seeks tall, intelligent, male counterpart. Note/photo. NYM V356.

Calling For Great Man—For 41st January birthday celebration of pretty, poetic, professional woman with million dollar legs and great humor. NYM V351.

NJ Lady, Passionate And Petite—Financially independent, mother of 2, wishes to meet man of substance and kind heart, Jewish, 40-55. Note/phone. NYM G548.

Power, Prestige—Main courses, race horses. This sensual Jewish beauty wants more than a roll in the hay. She wants the entire haystack. NYM V357.

Icing On The Cake—Sophistication, charm, elegant looks are only icing for this extremely bright, vivacious, slim, sensuous, financially independent and delectable female who hungers for a serious relationship and a slice of togetherness with a successful, intelligent, communicative, slim male, 5'8" or over, age 55-70 whose main ingredients are sensitivity, warmth, affection and humor. Love of music a plus. Note/phone. NYM G549.

Japanese Lady—Widow, early 50, looks 40, stylish, vivacious, speaks/reads passable English. Interests: music, books, travel, gardening. Would like to make new life. Prefer New York or San Francisco with suitable gentleman. No drugs. Photo/bio. NYM V358.

Unique Accomplished Tall Journalist—Ivy mind, sensitive. Seeks brainy beauty, friend, 35-45. Photo. NYM V359.

Successful Designer/Entrepreneur—*American-Asian, 35, unique, classy-elegant*, cute, warm, strong values, communicative, very creative, fun, enjoys the fineries life offers. Seeks male complement with substance, balance, self-confidence, wit, charm, black tie to blue jeans for serious commitment. Bio/photo/phone. NYM G550.

Here I Am—Sweet, smart, attractive, Jewish professional, 29, with sense of humor and pretty smile, seeks outgoing, Jewish male exec or professional to share oldies, skiing, tennis and half of my pastrami sandwich. NYM G551.

Classy, Waspy, Divorcé—40, attractive, with daughter 10, lives Upper East Side/Hamptons, plays tennis, golf, sails, skis. Wants to meet divorced man with children and similar interests. NYM H231.

Former Judge—48, Jewish, male, 5'4", considerate, warm, bright, handsome and personable, enjoys movies, travel, tennis, intimacy and good conversation. Seeks caring, sexy, non-smoking lady, 30-44, with similar interests and qualities. Note/photo/phone. NYM H232.

Pretty, Witty, Intelligent Lady—31, upbeat personality, adventurous, lover of life, seeks tall, attractive, successful gentleman, preferably Jewish, 30-45, who is warm, caring and wants a quality relationship. Note/phone. NYM G553.

Dentist—30's, sincere, romantic, desires to meet quality female. NYM H233.

Investment Banker—Who is 36, Christian and NOT interested in raising a family, seeks bright, lively, slender, non-smoking, professional woman with a clean and natural look. NYM G554.

Single Scene Novice—Female, 45, LI professional with a zest for life and a zeal for cuddling. Photo/phone. NYM G555.

Attractive Professional—Financially secure, 50, 5'8", interesting and interested woman. Desires man, 50-65, with broad interests who's open to possible commitment. Note/phone/photo. NYM H234.

Very Attractive Jewish Female—26, tired of bar scene, wants to spend time with attractive, stable male, 28-38, looking to enjoy life with Ms. Right. Good heart a must, X-ray and photo. NYM H235.

Successful Caribbean Soul—With romance and adventure in his heart. Starting over in FLA. Seeks same in attractive, fun-loving woman, 25 plus. Sail with me to that special harbor on my large sailboat. Letter/photo/phone. NYM G556.

Skiing, Horseback Riding,—Classical music are enjoyed by this Manhattan *Jewish man, 42, who seeks an exclusive* relationship leading to marriage with divorced or widowed woman. Dutch treat only. Include photo. NYM H236.

I Got Through The Holidays—Without you, but 1986 lies ahead. Wouldn't it be nicer to wander through it with someone you really cared about? I'm founder and president of a very successful international company and at age 50, have a great life. I'm a genuinely funny guy, *intelligent, care* about classy things, equally at home at Claridge's, Les Baux or in the country in northern Westchester. I'm interested in just about everything including good food and wine, travel, art, music, and old houses. Less crazy than most and definitely a non-contentious, non-trauma type. All I need now is a beautiful, sophisticated, elegant woman to make it all work for me. If that sounds like you, I'd like to hear from you. A photo would be helpful. NYM G558.

Westchester Resident—Manhattan professional. I seek a special and loving woman for mutually nourishing and caring relationship. I am tall, trim, 44, divorced (half-time father) and said to be good-looking, intelligent and "nice". Please write and send phone/photo. NYM G557.

Not Right For Everyone—Bright, caring, attractive, Jewish woman, 39, Fortune 500 VP. Good sense of humor and of myself. Well-traveled. Equally at ease in Levi's or Lanvin. If you're a man who wants an equal partner, reply. NYM H237.

This Successful Art Director—Wants to lay designs on a tall dark and handsome creative Jewish man living in NYC. I'm 33, attractive, warm and seeking someone for life, love and laughter. Photo appreciated. NYM H238.

I Like The Beach And Winter—The city at night, dogs and horses, and the Coney Island Cyclone. Down-to-earth, LI woman (30) would also like to meet a man (30-42) of wit and warmth who thinks he might enjoy the things he likes even more, if he could share them with a bright, attractive, slender woman who is a good listener and friend. (Hopefully, *the things you like don't include* Rambo and Cadillac Eldorados. I'm not that good a listener.) Letter/phone. Photo helpful. NYM V364.

Tall, Adorable Stockbroker—34, lean, fit, huggable and interested in sports, jazz and dance. Seeks relationship with a spirited, secure, creative, fit, athletic lady with an uncommon mind and great legs. Photo/phone/bio. NYM G622.

STRICTLY PERSONALS

Tall Dark And Handsome—But sweet and sensitive, Jewish male, 29, 6', professional. Seeks slim, beautiful, bright lady, to share friendship and meaningful relationship. Send photo/note. NYM H239.

Beautiful, Bright, Bubbly—30, successful Jewish woman, passions: tennis, the outdoors, music and more, seeks communicative, self-aware man of values who is attractive, accomplished, affluent with an active, healthy lifestyle and a sense of humor. NYM G559.

I Love Real Redheads—Even freckles. Divorced father of 3 boys, 43, 6', seeks woman loving and caring enough to let me feel like a king yet strong and creative enough to open my eyes to new horizons. NYM G560.

Not Without Flaw—Smart, sexy, athletic, creative, late 40's, single parent has minor herpes. Makes starting over awkward. Had enough city nights and country sunrises alone. Want to share them with warm, witty, creative, downtown lady, 35-40, with same problem seeking same answer. Portrait to NYM G561.

Bogart Seeks Bacall—I'm 39, 5'7", work like Philip Marlowe, act like Woody Allen, am romantic and creative. Are you romantic, 25-37, slim, pretty, like lazy Sundays, mysteries, seek a one-on-one relationship? Let's talk. Photo/phone/letter. NYM H241.

Looking For A Man—I can count on in a foxhole! A committee of my friends helping to write this, used these adjectives to describe me: attractive, articulate, funny, caring, friendly, sometimes shy, sometimes outspoken. I'm a female widow, 5'10", 48, and financially secure. I've had a good marriage and know how wonderful the right relationship can be. (I'm also a realist and know odds are against an ad like this working, but I figure it's worth a try.) Note/phone. NYM H242.

Attractive Attorney—31, slim, Jewish, seeks intelligent professional male for lasting relationship. Photo. NYM H243.

Pretty, Slender Writer—Grown children, 5'7", seeks man, 50's-60's. NYM G562.

Handsome, Slim, L.I. Executive—47, athletic, affectionate, secure and Jewish, searching for a very pretty, thin and romantic lady in 30's, with a sense of humor, to share our mutual interests. Please send photo and phone. I'll reply with same. NYM V336.

Sensitive, Soft-Spoken Female—Attractive professional who is witty, intelligent, well-traveled, down-to-earth. Seeks stylish male, 37-47, who is caring, well-educated, with a great sense of humor, financially secure, and interested in a sincere relationship. Rambos need not respond. Bio/photo. NYM H245.

You Didn't See Me—Looking at you the other day. You're that very attractive, female executive type about 5'7", who appeared to be in her 30's. I really wanted to say something but I wasn't quite courageous enough. I'm a 46-year-old, divorced, Wasp businessman who is quite successful. I live in Westchester County, have a hideaway in the snow country, belong to a super club in which to sail and play tennis, love to travel, looking for long-lasting relationship. If you're that lady, please reveal yourself. NYM G563.

Help!—Rescue Jewish woman lawyer from singles' scene. I'm attractive, 35 and slim; love tennis, picnics and affection. I seek a professional, romantic, athletic man who is a lover of life. NYM V366.

Divorced Jewish Mom—Late 30's, from LI, doctoral student. Seeking intelligent, introspective man, 35-45, who appreciates ideas and intellectual discussion as well as silliness and play. I enjoy movies, dining, some sports, conversation, etc. Looking for relationship based on friendship, which can grow into more. No machos, smokers or drugs. NYM H247.

Pretty MD, Italian Descent—Young 40, 5'4", affluent, articulate, warm; woman of honor, intellect and culture. Seeks tall, handsome, marriage-minded man, 40-50, with like attributes. Photo/phone. P.O. Box 1156, Ansonia Station, NY 10023.

Very Attractive Blond, 27—I'm a slim, 27-year-old white woman interested in nautilus, nightlife and romantic country rides, eager to meet financially secure, attractive man, 27-35. Photo/phone/love note. NYM G564.

No Hype—Pretty, petite, sincere, professional Jewish woman, 39, incisive mind, ambitious, love kids, ready to commit to permanent relationship, seeks kindred spirit. NYM G621.

Jean Simmons Of Spartacus—5'3", 107, 30's, shapely, master's degree, works in the arts, speaks French, Spanish, German, Russian, Italian and piano. Sews and swims. Seeks sparkling, successful male to ignite a warm and vivacious personality. Photo? Phone. NYM G565.

Sincere Woman—50, 5'4", young looks and attitude. Seek cheerful, successful, no smoking man, for communication in style and honesty. Not interested in one night stands or sex pressure. NYM H248.

Cast Call—Playwright, 29, witty, talented, lover of classical music and pizza. Seeks lovely, literate, Christian lass for starring role in old-fashioned romance. Photo/phone. NYM G566.

Down-To-Earth—Single, youthful surgeon, 40, seeks witty, stunning, beautiful European female, 22-35, with fantastic figure for travel, dining and company. Photo/phone/bio a must. NYM G567.

Sincere, Jewish Man—41, wants honest, caring, happy relationship with Manhattan or NJ non-smoking woman. Bio/photo. NYM V367.

To Meet A Special Lady—Please write! I'm 31 (Jewish), intelligent, attractive, nice, successful and have diverse interests. You are a man, 28-36, a non-smoker, and share these traits. NYM H249.

Pretty Attorney, 33—Seeks fine, educated, Christian gentleman. Bio/photo/phone. NYM V368.

No Commitments—But I'll adore you. Voluptuous psychiatrist, 43, seeks man of substance. Must live in Manhattan. Bio/photo/phone. NYM V369.

Medical School Professor—Well-established and well-published, seeks warm, affectionate woman of means. I'm 42, 6'1", with thick brown hair, brown eyes and a terrific smile. I'm divorced and am interested in remarrying. Please respond with note/phone. NYM G568.

Attractive Woman—34, financially secure, warm, affectionate. Seeks good-looking professional yuppie white male, 27-36. Note/phone, please. NYM H240.

If You Are—Female, under 30, tall, slim, leggy, pretty, long-haired, a fun person and if you like skating, skiing, biking, outdoors, weekend trips, foreign travel, Italian sport cars, any of above, a successful, financially secure, Christian, kind, generous, fit, international attorney would like to meet you. Nurses, models a plus. Photo/phone. NYM G570.

Pretty Ex-California Girl—33, now cosmopolitan New Yorker but still blond, leggy and lean with a warm heart. I'm a successful journalist, fluent in French, love to ski, swim, sail, play tennis but also theater, good books, travel and exchange of ideas. I'd really enjoy meeting a tall, literate, level-headed, fun-loving male to share long walks, deep talks and possible passion. Note/phone. NYM G571.

Good-Looking Woman With Integrity—Wants to meet real man with warm heart, bright mind, good looks and loves to laugh, 34-44. Note/photo. NYM V370.

Lady Love—sleek, 5'9", pretty professional, Christian professional awaits trim, Christian professional over 5'10", 30-38, with wisdom, warmth and humor to capture the joy of two. Photo/note/phone. NYM G572.

Petite, Sensitive Brunette—Italian-Irish-American, 34, 5'4", professional, seeks warm gentleman, 5'9" plus, 32-42, to share fun and caring relationship. Note/photo/phone. NYM V372.

The Real Thing—Beautiful, witty, happy, healthy career woman, 28, seeks handsome, intelligent male who loves sports, movies and travel. If you have a sense of humor and adventure and are looking for someone special, take a chance, I'm worth it. Photo/phone. NYM G573.

Out With The Old—In with the new. Pretty professional, 30, seeks Jewish gentleman with traditional values for meaningful relationship. Photo. NYM V373.

Aggressive Blond Beauty—38, has grown tired of dreaming and is eager to find a successful, professional counterpart to share the finer things in life and develop a mutually fulfilling relationship. Photo a must. NYM V374.

Money-Oriented Entrepreneur—Single white male, 40 years old, Manhattanite, likes exotic autos and some spectator sports. Seeks single white Christian female who is educated, slim, pretty, 24-32 years old and non-smoker. Please send note/photo/phone. NYM G574.

Tall, Handsome Architect—30, successful, seeks classic, loving, elegant, articulate, Catholic thoroughbred or similar. Send correspondence. NYM V376.

Gentleman—28, seeks intelligent, loving, attractive, unattached gal, 20-35, who's interested in a one-woman guy. Your background and economic status are unimportant. Warmth, tenderness, sensitivity and genuine honesty are what matters. I'm white, educated, affectionate, very romantic, called intelligent and attractive and would like to share walks in the rain, old movies and gentle, good times with a sweet gal who likes to be treated like a lady. Photo/note/phone. NYM G575.

Executive, 54—Would welcome to meet attractive, cosmopolitan, sophisticated lady. Note/phone. NYM G472.

Romantic And Refined—Especially lovely businesswoman is ready for a gentleman with integrity to walk into her life to share wonderful times together. If you are Jewish, 43-53, well-bred, affectionate, sensitive, cultured and financially secure, please send photo/note. NYM G569.

French/English-Speaking—Entrepreneur, 46, 5'8", trim, affectionate, artistic, unpretentious, communicative man. I love animals, word/logic games, travel, want to live in the country, have a relaxed lifestyle with a compatible, under 39 woman, with sense of humor and same desire. Phone/photo/bio. NYM G576.

Beautiful Young Woman—29, elegant, slim, tall, warm, successful, loves skiing, cooking, travel, seeks compatible man. Photo and bio, please. NYM G577.

Classy, Educated Filipina—Seeks long-term, caring relationship with white male counterpart. Note/phone. NYM V377.

MD, 40—Seeks tall, very intelligent, well-educated, traditional/Conservadox Jewish woman, to age 32. Bio/photo. NYM G578.

Sweet, Sensitive, Striking MBA—Female finance professional, Jewish, 31, 5'7", 125 lbs, shapely, sensuous and refined. I enjoy the arts, theater, films, health club workouts, skiing, tennis, etc. I'd like to meet a bright, dynamic and successful Jewish professional, 30-45, for a warm and loving relationship with potential for permanence. Note/phone/photo, if possible. NYM G579.

Sexy, Successful, Pretty—Manhattan widow, petite, late 40's, real estate and academic interests, affluent but not materialistic, seeks young 50ish, high energy, "superior man." NYM V378.

Are You Ready—To settle down with a petite, cute, independent, warm, witty, athletic lady who loves dancing, tennis, beaches and fireplaces? I'm ready if you're a slim, athletic, successful, warm, huggable Jewish Manhattan male, 32-42. No smoking, no drugs. Note/phone. NYM G581.

Sexy Blond—35, sense of humor, seeking perfect sunset, sensitive man to share same. Note/photo. NYM V379.

Warm, Attractive, Professional Female—33, enjoys traveling, camping, music and seeks dynamic, professional male, who is sensitive and unpretentious and ready for friendship, love, marriage and eventual family. Note/photo, please. NYM V380.

Dear Handsome Male—Sorry, I missed the play last week; too many deadlines. Got some sushi and worked all night; thought of you at 2 am. But this week I had time for exercise, live jazz, the theater and Thai food. I dream of hiking Peru. I can see you there: lean, athletic, so confident, irreverent, complex, with your own absorbing interests - we're alike in those ways. But you're quieter to my exuberance. Well, independent as I am, I still miss you. Please write, photo essential. Love, NYM V382.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Played-Out Playboy Proposes—Marriage in 1986. One of NY's true quality single men, early 40's, trim, athletic, younglooking but debonairely handsome, would love to leave a decade of single life behind with one very adorable, very thin lady, bright and poised, 30-37. Must be unencumbered emotionally, familially and professionally and can make much leisure time to fit my precocious semi-retirement. If you are a romanticist who can appreciate a subtle wit and a razor intellect, please send a good, recent photo and short, personal note. NYM G592.

Bon Vivant—Seeks excitement, adventure and perhaps romance. Accepting male candidates, age 27-35, no strings or wives attached. Send note/phone; photo optional. NYM G582.

If You Love Somebody, Set Them Free—Female, independent, 31, 5'8", 150 lbs., looking for intelligent, male counterpart, 28-42. Photo/phone. NYM V381.

Young, Alive, And Cute—40-year-old, independent female, looking for Prince Charming. Take a chance. You won't be sorry. Bio/photo/phone. NYM H250.

Professional Widow, Blue Eyes—38, 5'2", 2 kids, seeks non-smoker, Catholic, to enjoy country and city adventure, indoor and outdoor sports, kids and nonkids activities. NYM V383.

Man, 39, Single, Idealistic—Loyal, creative, (MD), funny, nice-looking, (5'11", 165 lbs.), seeks woman soul mate. Photo optional, appreciated. NYM V384.

Relieve Tension—With a caring, sensitive, romantic, successful, white male, 26, who seeks a similar woman to share life's pleasures. NYM V385.

Gorgeous, Refined Lady—25, well-bred, traveled. Seeks warm, affluent gentleman of equal calibre. Photo please. NYM V386.

Successful Business Exec—48, 6' tall, trim and fit, worldly but unpretentious. Seeks to meet a slim and attractive lady who is both intelligent and secure. Photo appreciated. Reply to NYM V387.

White Stockbroker—41, 5'11", seeks affectionate, sexy, black lady, 19-29, for good times. Send note/photo/phone. NYM V388.

Unquestionably One-Of-A-Kind—(You will have to be too). Adventurous, humorous, highly spirited, vibrant male, 33, seeks female counterpart. Realistic photo please. NYM V389.

Very Handsome, Successful—35-year-old, 6', athletic, self-made millionaire but down-to-earth, who enjoys travel, movies, cooking and tennis. Interested in one uncomplicated, sensitive, classy, intelligent woman, 20's-mid 30's, who is exceptionally pretty, slim and not a spoiled brat. Photo and bio a must. NYM V322.

Handsome, Black Man—36, interested in meeting a full-figured lady, 50-60, for a loving and warm relationship. NYM V392.

Pretty And Intellectual Lady, 26—Jewish, seeks sensitive, professional man, 27-36, who has time for a relationship as well as career. Note/phone/photo. NYM G584.

Very Sexy Athlete—28, 6', 165, Jewish, NYC attorney, cute, classy, dog lover, wishes for a romantic, slim, beautiful/ pretty, 5'3" or taller, 27 or younger, nonsmoker. Photo. NYM V391.

Scorpio She Sans Sting—Successful, slim, smart, sometimes sane, starting over, seeks some of same in he with heart, humor and head on straight. (Prefer 38-48, over 5'8" and able to spell monogamy). NYM V393.

Elegant, Sophisticated, Beautiful—Woman, who walks slowly but compensates with her zeal and enthusiasm for life, would like to meet a loving, sensitive man, 50 plus, who needs a friend to share candlelit dinners, life's finer cultural activities and stimulating conversation. Photo, please. NYM G585.

Cute, Petite Attorney—Loves children, food, music and movies. Seeks caring, professional man, 37-45, with compatible interests. NYM V394.

Brown Sugar Sweetness—Without guilt. Classy, pretty, sensual, light skin, younglooking 30's, slim, 5'4", intelligent, articulate. Seeks handsome, healthy male, who hasn't lost his sense of humor and vitality on the road to success, to share quiet evenings, wild nights and more. Any race. Sincere relationship. Bio/photo a must/phone. NYM V395.

The Whole Package—Charming, fun-loving, urbane, well-educated, very successful, non-smoking, dynamic, handsome, 38-year-old businessman. The kind of guy your mother would want you to marry. And after meeting, you'll agree that this time she was right. I'd love to meet a slender, attractive female, 24-32, who appreciates sharing the "good life". One who is down-to-earth with perhaps career interests of her own. I'm now ready to share both my good fortune and my life with the right person. All letters accompanied by a recent full-length photo will be answered. Please include your phone number. NYM G586.

What's To Say—30, intelligent, sensual and spiritual. Whole lot more. Similar men reply. NYM V396.

Warm, Thoughtful, Sensitive—White, Jewish male, 5'4", 30. Looking for female companion, motherly type, for relationship, age 20-30. NYM V397.

Very Attractive, Jewish Professional—32, female, seeks male counterpart for meaningful relationship. Send photo/ phone. NYM V398.

Slept Thru The Sexual Revolution!—Smart, svelte, savvy lady, close to 40, divorced, works in TV. Seeks the rare guy who's tall and unafraid of wit, beauty, and fun. Note/photo/phone, please. NYM H251.

Concert Pianist—Attractive male, 38, perceptive, sensitive, sensuous, seeks attractive, female, classical music lover. NYM V399.

Impatiently Waiting To Fall In Love—With a pretty lady, who has charisma and is playful like me. I'm a young 35, sharp and generous. I seek fun first, commitment soon after. Photo a must; all will be returned. I promise. NYM V400.

Happy, Fun-Loving, Sensitive Male—Looking to meet warm, fun-loving female. NYM H252.

Irish Beauty—Is more than skin deep. Slim professional, 5'6", 29, warm, sensitive, with many interests, seeks man with like qualities. NYM V401.

Jewish Or Catholic Physician—Loyal, fit, tall, late 30's, non-smoker, desiring best friend/right chemistry. Quality life sought by attractive, warm, elegant, never-married, educated, financially secure Catholic lady - complimented on her cooking, figure, legs, smile. NYM H253.

Share Transcendent Times—And ordinary moments with dynamic humanist. Attractive, articulate, loving woman, 36, seeks similar qualities in emotionally mature male. NYM G588.

CT Woman—Soft, caring, sensitive, looking for male friend between 50 and 60, who has a zest for life and is able to color outside the lines. Photo if possible. NYM V402.

Woman Wanted—For love and adventure. Good-looking widower, 56, exec. Photo a must. POB 6246 NYC 10128.

Oriental Male—40, 5'5", seeks nonsmoking lady. Note/photo. NYM G589.

Corporation President—With rock'n'roll heart. Ultra successful, slender, 6', extremely handsome, athletic, Jewish, 36, singer/songwriter. Never married, sensitive, tender and missing you. If you are a stunningly gorgeous, extremely thin lady with soul, traditional yet adventuresome, 20-30, who has barely considered responding to an ad, please write. Nonsmoker. Photo essential. NYM H254.

Bright, Funny, Chic—Businesswoman, seeks gregarious, successful, romantic man with keen sense of humor who likes Uno, word games and animals. If you treasure laughter and good friends, send photo and bio. NYM G590.

Handsome NY Attorney—29, witty, successful (and modest). Seeks attractive, Jewish female, bright, sharp with sense of humor, 5'1"-5'6", 21-28, who would like to share warm, romantic, fun times and friendship. And who knows what else. Note/photo/phone. NYM V403.

Classic Beauty—Bright, career woman, 35, warm, earthy but elegant, seeks handsome, financially secure man whose spirit of adventure and discovery lives on. Non-Jewish, 38-46, 5'9" and over, looking to share culture, sports and maybe more. Note/photo/phone. NYM V404.

Attractive Bicoastal Woman—Slender, warm, 5', young 40, MBA. Malibu/East 60's - the arts, sports, champagne, finance. Seek 40ish, trim, athletic, multidimensional, cultured, non-smoking male with similar lifestyle. NYM G591.

Very Pretty, Fascinating, Intelligent—Mid 30's female, would like to meet comparable male for at least interesting conversation. NYM H256.

Form And Substance—Cultured, elegant, slim, healthy, Wall St. businesswoman, 43, with positive qualities inside and out, seeks man, 40-58, to be her one and only. Note/phone, please. NYM V405.

Charismatic, Energetic, Successful—Surgeon/writer, 46, is looking for a thin, successful woman who is used to the best and can handle fun, excitement, adventure beyond all conventions. NYM H257.

Out Of The Ordinary—37-year-old female, seeks male to create home and child with. Excellent surface and substance appeal—expect same in marriage-minded male. Must be well-established and over 5'10". Note/photo. NYM H255.

Whatever I Touch Turns To Gold—Handsome, well-built, Jewish, self-made successful businessman, 27, wants a small, tight, sexy, intelligent, daring, dynamite woman, 21-28, with platinum breeding to love with and laugh with. Photo/note/phone. NYM V407.

Tall Exotic Lady—Seeks macho man. I'm at the top of my profession and I would like someone to top me. Only tall, intelligent, successful, sensitive, witty, charming men need reply. (40-55). Note/bio/phone. Photo appreciated but not essential. NYM H258.

Grace And Style—I am looking for a dynamic, ultra-intelligent, powerful yet sensitive and caring man. He should be at least 6' tall, with a rich aesthetic sense, a thin, strong body and a love of all the finest things in life. In turn I offer beauty, brains, wit, charm and an optimistic outlook on life. I have a strong sense of self but I would love to indulge that special man. If you consider yourself very special, please send a photo with your letter. NYM G593.

Winners Only!—Super-attractive lady entrepreneur seeks gentleman (42-52) with wit, class, sensitivity and plenty on the ball. I'm a 5'4", 115 lb. redhead looking for an exciting and wonderful friendship. POB 54, Jericho, NY 11753.

Independent European Lady—60, smoker, seeks companionship for matinees. Bio/photo/phone. NYM V408.

NJ Female—Fun-loving, 43, pleasant, plump, pretty, seeks sincere, intelligent, humorous male. NYM V409.

NY/D.C. Shuttle Regulars—Southern blond female, 30's, seeks unattached frequent fliers for sophisticated dinners in D.C. Possible relationship. NYM G595.

Male 56, Successful Workaholic—Wants to harvest the fruits of his labor. I am creative, energetic, stable, resourceful, thoughtful, romantic and tender. Please send note/phone if you are a woman who is warm, open, honest, passionate and interested in sharing adventures in a continuing relationship. NYM H260.

A Young-Looking, 32-year-old—5'9", suburban-based guy, seeks an attractive gal to share and interact with his varied interests. Successful financial security allows deep involvement in the outdoors, astronomy, photography, scuba diving, movies and friendship. Open to share other interests and aspects of life. Sorry, my intense interests in health, life and physical activities preclude smokers or other self-abusers. How about you? Note/photo/phone. NYM G596.

Totally Unchangeable—And somewhat impossible to please. Very short on patience, but long on kindness. Male, mid 50's, 5'8", slim, entrepreneur, top of the heap in 2 businesses, hip, but not hippy. Laid back, but not comatose. Young in mind and spirit. Eager for a lasting relationship with a woman who is pleasant, affectionate, straight forward and caring. Note/phone, please. NYM G597.

STRICTLY PERSONALS

Smart, Sexy, Sincere, Successful— Single, warm, outgoing, Jewish female, 29, 5'5", long dark wild and wavy hair, blue eyes with long lashes. Loves traveling, dancing, fine food, old movies, long walks and all the great things life has to offer. I believe in living life to the fullest. Alas! The only thing missing is the right person to share it with. If you are that sincere, Jewish male between 30-40 and looking for the right lady, send me a photo/letter. NYM G594.

Beautiful Redhead—34, female, successful in business, talented in the arts, sports oriented. Seeking good-looking male, 28-38, successful, great sense of humor, body, who loves life and can handle a dynamic, vivacious lady. Non-smoker. Phone/photo if possible. NYM H259.

Culture Maven, 48-58—Sought for Jewish lady, 5'4", attractive, effervescent, romantic. Appreciates Bach, Brahms and Beatles. Enjoys fun but not games. Non-smoker. NYM V412.

Looking For Good Investment—Jewish male, 25, 5'10", 175 lbs. Very good-looking, successful in real estate, loves the NYC night life, enjoys dining, traveling and sports (martial arts a favorite). Seeking attractive, slim, city-smart, fashionable, Jewish female, 19-24. Must have good sense of humor and be affectionate. Bio/phone/recent photo. NYM G599.

Female Sales Professional—38, in own NY/NJ business. Adorable blond, warm, outgoing, fun-loving, genuine and a doer. Seeks similar quality male to share samples and more. NYM G623.

Single Professional Male—Seeks Jewish, family-oriented lady with good habits, in 20's. NYM V413.

Crazy Lady Wanted—Creative, sincere, attractive, Jewish advertising exec, 36, with great sense of humor wants to get to know you if you are slim, stylish, accomplished, 22-32, beautiful yet offbeat. For casual dinners, cozy nights at home, comedy clubs and the country. Photo/note. NYM G528.

Black, Retired Police Officer—College grad, 50, seeks financially independent, attractive, optimistic female, 32-40, non-smoker, race unimportant. Photo appreciated. P.O.B. 68, Jamaica, NY 11434.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: town house in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Beautiful, Witty, Westchester Writer—Divorced woman, 45 seeks gentleman for theater, talk, possibly more. NYM V289.

Affectionate, Classy, Westchester—Female, 33, seeks tall, Jewish, romantic gentleman, 30-45. I'm a full-figured executive, who enjoys candlelight dinners/picnics, dancing/quiet evenings by a fireplace and all the fine arts. Let's rediscover NYC together. Note/phone/photo. NYM V334.

Handsome, Relaxed Wasp—35, 5'11", 160, MBA, seeking pretty, slim, warm, educated woman, 23-36, to share tennis, ski touring, fishing, nature, art and feelings. Photo helps. NYM V410.

Pretty, Hazel-Eyed Brunette—Slim, Jewish professional, 28, seeks marriage-minded, Jewish man, 30-40. Note/photo. NYM V411.

Beautiful, Intelligent, Slim, Warm—And caring artist and educator. Seeks a professional/businessman, 34-45, for a sincere, lasting relationship. I enjoy Pete, Arlo, the arts, ideas, life and the Sunday Times puzzle. NYM V332.

30, Renaissance Woman—Very cute, Yale BA, JD, competitive tennis, skiing, running, biking, scuba, flying, nautilus, from blueblood wealth. I love ideas, creativity, deep sea fishing, popcorn, my Mercedes Coupe, children and church. I have hazel eyes, dirty blond hair and an inordinate amount of intellect and energy. Love to meet my blueblood counterpart. Photo/phone/note. NYM V230.

Single Again?—Are you a quality lady who will enjoy discovery of life with mature and interesting professional male? Successful, nice, appealing, with sensitive sensuality. Relaxed communications. Short note. First name okay. Let's talk. POB 1246, NY, NY 10023.

Caring MD—28, Jewish, attractive, loves nature, outdoor sports and city life. Seeks successful, nurturing, attractive female to share above. Phone/photo. NYM V246.

Twentieth Century Woman—Seeks Renaissance man. I'm trim, pretty, happy, 39, 5'6". You're Jewish, attractive, non-smoking. Photo/bio/phone. NYM V249.

Attractive, Sexy, Sensitive—Lady who loves jogging, baseball (NY Mets), beach, biking, and laughter. Would like to meet a tall, honest, warm, passionate man, 28-35, with similar interests. Bio/photo/phone. NYM H244.

Super Attractive Professional Woman—31, 5'3", slim, great sense of humor. Likes jazz, theater, dancing, sports and city life. Seeks Jewish male, 30-38, with similar interests. Photo/phone. NYM H217.

Pretty, Petite, Sexy—Westport, CT lady with PhD, seeks quality man with fabulous sense of humor, 45 plus, to share exquisite lifestyle. NYM G440.

I Am Not—Negative, stupid, uncultured, unhappy, unattractive, unaware, uninterested, undemonstrative, uninformed, unsuccessful, insensitive, insincere, insecure, overweight, humorless or joyless. If you are male, 40's plus, who can describe himself the same way and want to make a connection, please write. NYM V274.

Special Woman—48, professional, with warmth and wit. Seeks caring man for friendship, fun or romance. Sense of humor a must. Obsessives need not apply. NYM V276.

Handsome, Tall, Professional, Jewish—Guy, outgoing, funny, secure, 24. Seeks slim, attractive, Jewish professional female, 21-26. Phone/photo. NYM G442.

Sensitive And Strong—Intelligent, beautiful, tall, athletic, creative professional, 40. Ready to meet loving, accomplished, fit, emotionally-aware man, 38-48, for friendship, fun, and love. NYM V277.

Worldly, Good-Looking Professional—Magnetic, tender man (40, 5'5") seeks exceptionally pretty, bright, healthy, passionate woman (20-28) who is tired of lackluster relationships with contemporaries. Must send photo with phone and note/bio. NYM G443.

American Man—Would like to meet European lady. I'm 47, 5'9", slim, good-looking, intelligent, very successful, unpretentious, with a sense of humor, generous. If you are West European, between 30-40, pretty, with some of above traits, let's meet on our first date at any restaurant of your choice. NYM A352.

Pretty Westchester Widow—40, seeks a special man for marriage. NYM V279.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. NYM G447.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. NYM V281.

Gentle, Shy Editor, 58—6'3", seeks earthy, Village lady. Box 167, NYC 10014.

Pinstripes And Rock-N-Roll—Adorable, very successful, sensuous, funky, sensitive, funny, blond, 30, Jewish lady. Seeks man who has it all, except me to hug. Note, photo, please. NYM V283.

A Special Lady—Seeks man of insight for flourishing love relationship. Male counterpart please be bright, ambitious, sensitive, communicative, 35-45, 6' plus. Tall, pretty brunette, 41, enjoy arts, travel, good food and talk, etc. I dream of someone special. Where are you? NYM G449.

City/Farm Female—Classic type, slim, professional. Seeks Wasp, Wall Street (or comparable) 30's, 6', slim, professionally successful, emotionally and socially active, to share gourmet food, horses, life. Photo/phone. NYM G451.

Female Physician, 33—Single, Jewish, non-smoking, 5'5", 115 lbs, am interested in meeting a financially stable male who's relatively attractive (like me) and a really nice person. I am serious. Geographic area includes; Westchester, NYC, Putnam, Fairfield. Phone/photo appreciated. NYM G452.

Successful, Attractive Female— 49 years young, 5'5", 129 lbs, blue eyes, brunette, sense of humor with a zest for living, enjoys dining, dancing, travel and "relaxing moments". Phone/note. NYM G598.

Take My Mother, Please—A beautiful blond, Jewish, LI lady, mid 50's with a touch of class. She's bright and has a terrific sense of humor and style. She also is a great bridge player. Please respond if you are a sophisticated man with similar qualities. NYM G453.

Dynamic, Successful Professional— Divorced Jewish mom, 34, who stands on own two feet, seeks romantic, fun-loving, supportive, tall Jewish male shoulder to lean on. Ready for an honest, open relationship? Wow! Me too! NYM V286.

Attractive Jewish Male—Early 40's, 5'9", looking for a woman, 28-38, attractive, loving, who enjoys sports, travel, good food and is looking for a lasting relationship. Note/photo/phone. NYM V284.

Beautiful, Successful Woman—Seeks Israeli man, 35-55, for romance, friendship and adventure. Photo/bio. NYM G450.

Renoir's Ideal Reincarnated—Creative, Jewish woman, 32, 5'6", who highly values and actively seeks growth and learning, wants to share her heart and interests in art, movies, metaphysics and Oriental literature with an introspective, emotionally secure and expressive man who is intelligent, worldly, witty, perceptive, generous and lusty. (Biceps a plus). Letter/phone/photo. NYM G455.

I Desire Most Of All—A man who's vibrant, fit and tall, handsome and close to 40, mostly good but sometimes naughty. NYM V287.

Not Just Any Man—For this very beautiful, 5'6", slim, non-religious Jewish, 35, sensual, feminine lady. There is quantity out there but I'll only settle for quality in a tall, sexy, successful, well-built man, 26-44, with class, intelligence and humor. Religion unimportant. NYM G456.

Curious, Curvaceous, Creative—Mid 30's, very pretty, blond Manhattanite, slender yet curvaceous, president of Madison Avenue company with interests that range from cooking to Camus. Seeks earthy yet sophisticated man, 38 plus, secure in his own world, not afraid of commitment and the unknown. Photo/note/phone. NYM V288.

Warm, Handsome Man—Exec, 40, tall, athletic, never married, seeks bright, attractive woman, 28-40, for sharing relationship. Note/photo. NYM G457.

Slightly Offbeat In Corporate World—Successful, attractive Manhattanite, downhill skiier, smoker, Jewish, 30-45, seeks brainy male. NYM V327.

Down-To-Earth—Never-married, Jewish businessman, 35. Seeks attractive, marriage and family-minded female under 36. Photo/phone/bio. NYM G458.

Real Men Who Dance—For tall and sexy woman, 31, who loves them for it. If you, 30's, can lead and laugh, let's step. Note/phone. Photo nice. NYM V290.

Adventurous, Witty Male—Empathic lawyer/MBA, 35, attractive, athletic, successful but no workaholic, well-rounded, seeks energetic, verbal female counterpart, 25 to 35, for lasting relationship. Reply with phone number. Photo a plus. POB 7618, FDR Station, NYC 10150.

Catholic Widow—Attractive, intelligent, good figure, seeks quality gentleman, 60's-70. Phone/bio. NYM V303.

ANNOUNCEMENTS

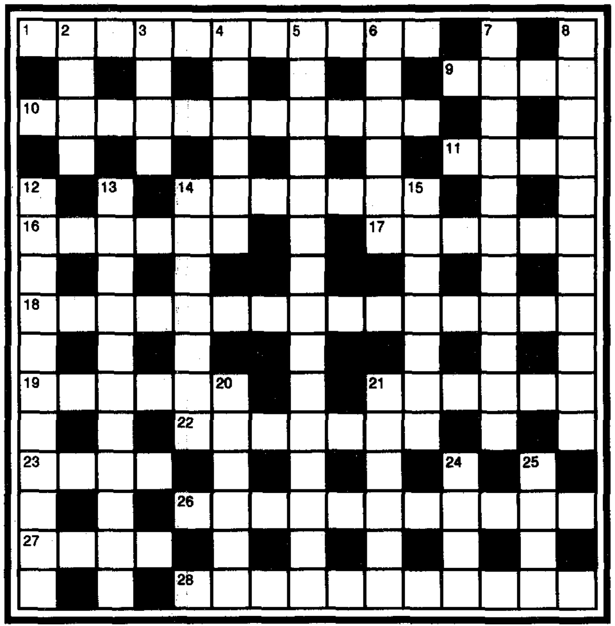
Dear Bruce—Who you are is a gift to the world. You make me remember the simple beauty that we are. Happy New Year. Gloria Loew, Englewood, NJ. PS: Friends, relay to Bruce.

RESEARCHER INTERESTED
IN TALKING
To men who left their wives
for the "other" woman.
All information kept confidental.
Call 212-582-5762.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 A number of people who send off for beds. (4-7)
9 Tried the material. (4)
10 She took rent irregularly, but they are used for stretching cloth. (11)
11 Low average. (4)
14 Linguist whose unusual bias is in a non-scientific subject. (7)
16 It is not well to have an airport next to a river. (6)
17 Place where a vehicle is found in half a ditch. (6)
18 Not that cool? (15)
19 Meat in the menu set out on guests’ plates. (6)
21 Harshly reviews things written on. (6)
22 Part of Greek play in which a woman carries a drink back. (7)
23 Seize a plant. (4)
26 Vessel goes about in those things beside the flower. (5-6)
27 Kind of play on time. (4)
28 Military command shows gift is dangerous for cockney. (7, 4)



DOWN

2 Appeal to people as a warning. (4)
3 Climbing a mountain requires allocation of responsibilities. (4)
4 Cork’s companion is a clockwork model. (6)
5 They sort things out by putting money in front of one’s nose in a back street. (7-8)
6 A dashing artist with graphite. (6)
7 If less trade is distributed they are opposed to centralisation. (11)
8 Relax so as to put up with an irritating person. (5, 2, 4)
12 Untidy ringlets put into angry speech. (11)
13 Succeeded without a poem to make love as a symbol of defeat. (6, 5)
14 Former pupil who has to maul about a lot of students. (7)
15 Story about a fairy queen being reducible to a domestic situation. (7)
20 Still an artist although turned 103. (6)
21 The magician produces a bogus article. (6)
24 King of Judah holds one part of the world. (4)
25 Go in large numbers for return engagement. (4)

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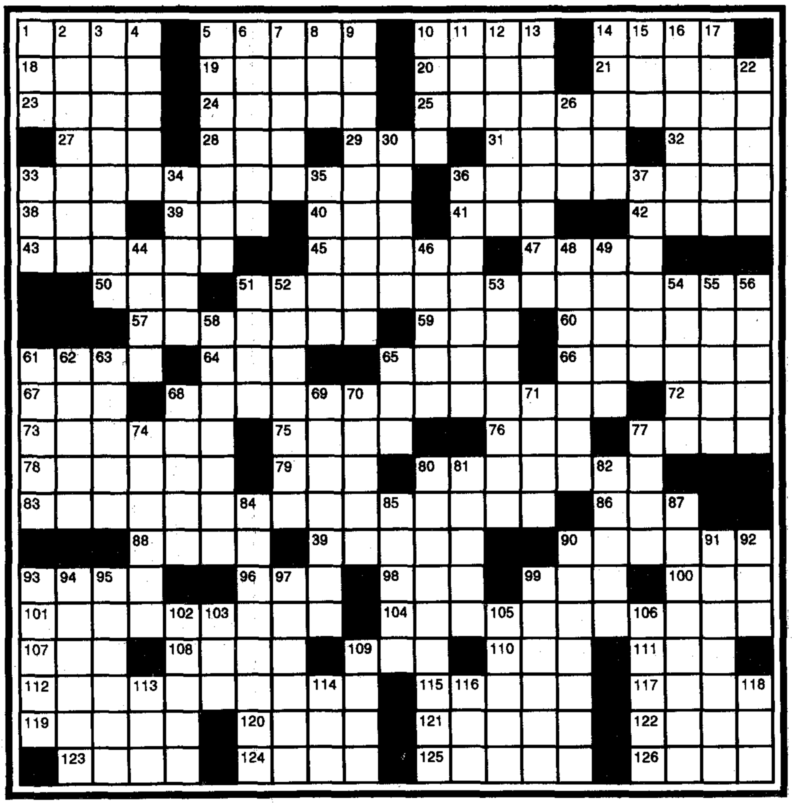
‘CANNIBAL FEAST’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

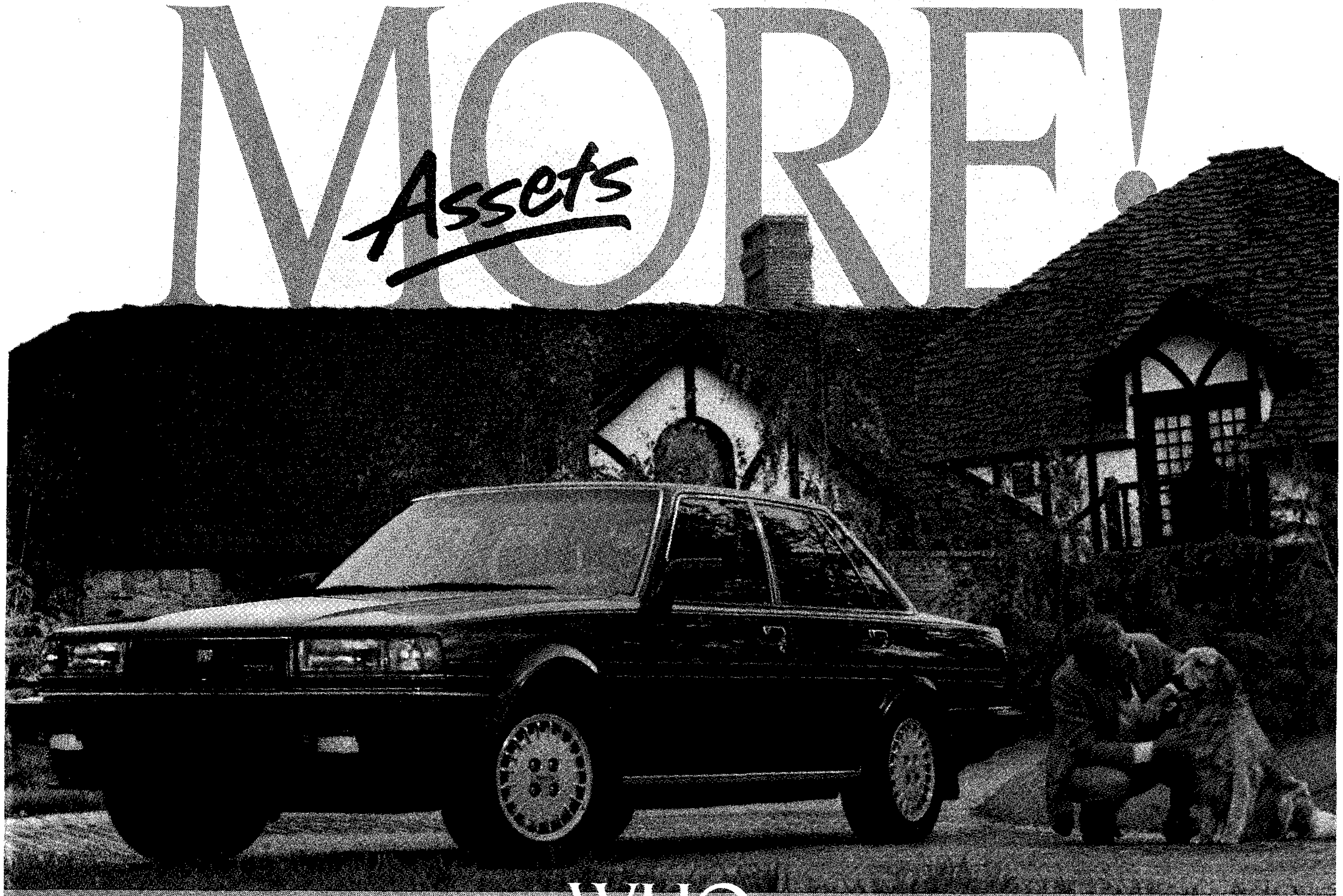
1 Calif. campus
5 Book-jacket reading
10 Lake, in Como
14 Arena prelim
18 West and Murray
19 Tripod for a canvas
20 Norwegian king
21 Hesperus’s fate
23 Ilion
24 Lama’s domed shrine
25 THE ALE
27 P’s predecessors
28 —— Borch, Dutch painter
29 Windy City, for short
31 Flat plinth
32 1/12th of a yr.
33 THE FISH
36 THE VEGETABLE
38 Yalie
39 Comic-strip cries of pain
40 Three-chevron G.I.
41 Jackie’s sister
42 “Rule, Britannia” composer
43 Moguls
45 From head ——
47 TV producer Norman
50 Feathery scarf
51 THE DESSERT
57 Clapped, old style
59 Adversary
60 Kin of an abbey
61 Small lizards
64 Home loan: abbr.
65 Golda
66 Off-key
67 “Never say ——”
68 THE SAUSAGE
72 U.N. labor agcy.
73 Koch’s Mansion
75 “Did you ever —— lassie?”
76 Yorkshire river
77 Shipboard noncom
78 Poise
79 Bikini half
80 Paris Place
83 THE SPICE
86 Berlin, to friends
88 Dirty trick
89 Like —— (probably)
90 In one’s dotage
93 Non-ecclesiastical
96 —— Aviv
98 Kind of verb: abbr.
99 Raggedy doll
100 Smidgen
101 THE STARCH
104 THE MEAT
107 Abbr. on a bill
108 Surrounding glow
109 Name of thirteen popes
110 Pamplona cheer
111 Burrows or Vigoda
112 THE FRUIT
115 Pep pill
117 Arm bone
119 Medieval guild
120 Windsor’s neighbor
121 Prolonged attack
122 No ——, no glory
123 Cauterize
124 Seamed
125 Ran its course
126 Pianist Myra

DOWN

1 Draftee’s program: abbr.
2 Mother of Gennaro
3 THE LETTUCE
4 Start of a Shakespearean title
5 Confers, as a gift
6 Nears bedtime
7 Jump a claim
8 Sen.’s colleague
9 Oil, colloquially
10 Math points
11 Angel’s nimbus, to a cockney
12 Aplenty
13 Flood the market
14 Go into a faint
15 Slip a cog
16 Profession
17 O’Neill comer
22 Coin of Denmark
26 Arafat’s org.
30 Adam Bede’s love
33 Buddhism offshoot
34 Shaped like lungs
35 Cordage fiber
36 Margarine source
37 Hispanic district
44 Klutz’s utterance
46 “—— ed Euridice” (Gluck opera)
48 Enroll a jury: var.
49 Main artery
51 Protrudes
52 Sidles past
53 “—— et le Noir”: Stendhal
54 “Pagliacci” role
55 Some exams
56 Quick-dry fabric
58 One-celled animals
61 Mystery-writers’ award
62 Dempsey opponent, 1923
63 Freshwater ducks
65 Degree for an exec
68 First emperor of Japan
69 Sheeting material
70 Gets cured
71 Battleship hue
74 Compel
77 Swiss capital
80 Paupers’ hospice
81 Before mural or venous
82 Property claims
84 Pensioners
85 Being cooled
87 THE CHEESE
90 Curled the lip
91 Regrets deeply
92 Type of tide
93 Worm once used medically
94 Hilo hellos
95 Not susceptible
97 Two-handed card game
99 Assert without proof
102 Croupier, usually
103 Apply friction
105 Caught the dogie
106 Respond to comedy
109 One of the Redgraves
113 Dixie govt., once
114 Ticket information
116 Symbol of neatness
118 Pompous one



Solutions to last week’s puzzles appear on page 101.



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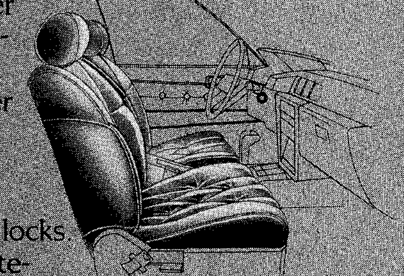

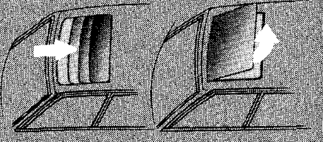

Cressida's 2.8 liter, Electronically Fuel-Injected, dual overhead cam, 6-cylinder engine unleashes 156 charging horses for more driving excitement. Stopping power is no less superb thanks to new power-assisted ventilated 4-wheel disc brakes.

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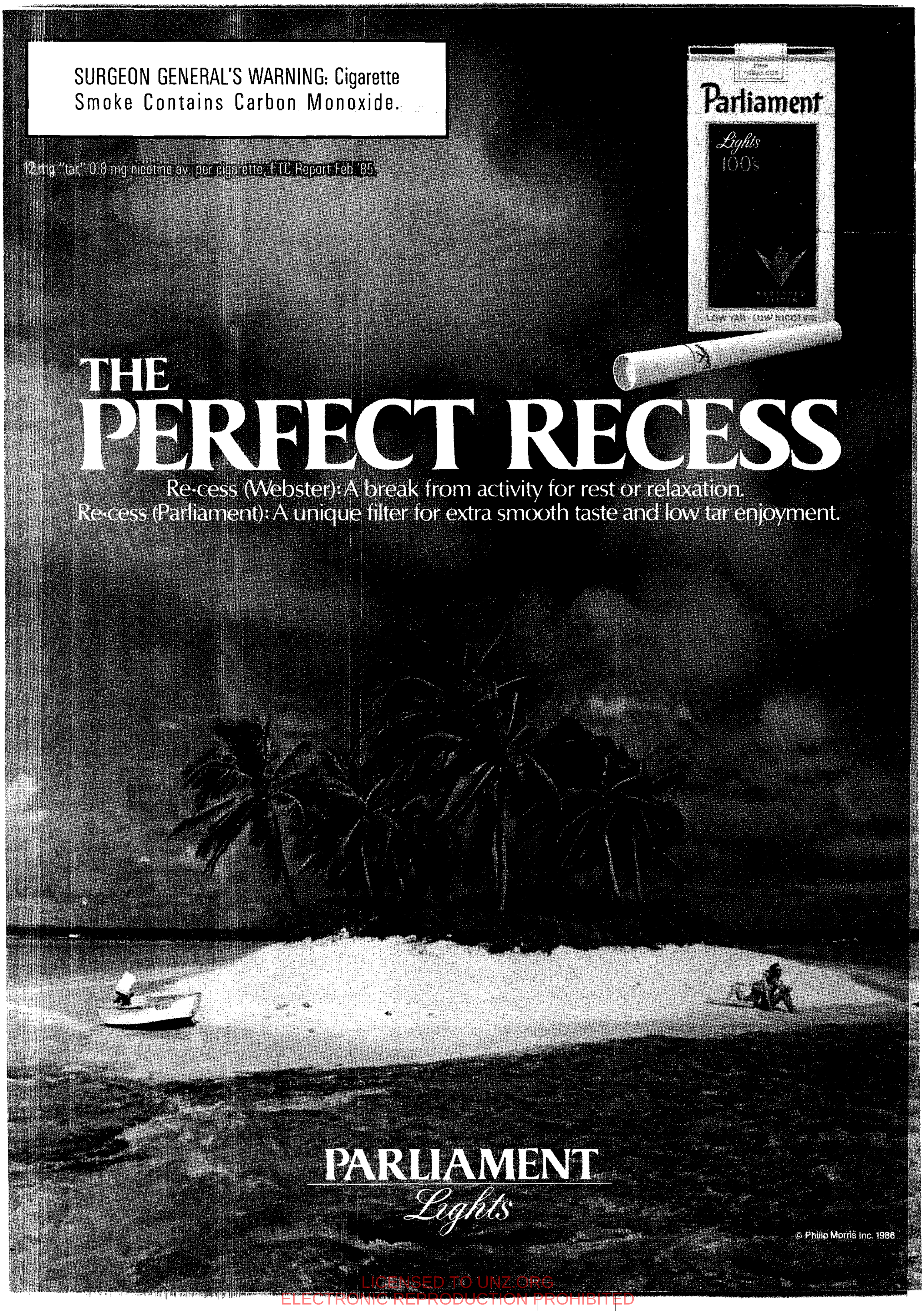

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12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.

THE PERFECT RECESS

Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

PARLIAMENT Lights

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